CAMP MUSIC DIVISION

of the

WAR DEPARTMENT

COMMISSION ON
TRAINING CAMP ACTIVITIES

JUNE 30, 1919

WASHINGTON
GOVERNMENT PRINTING OFFICE
1919

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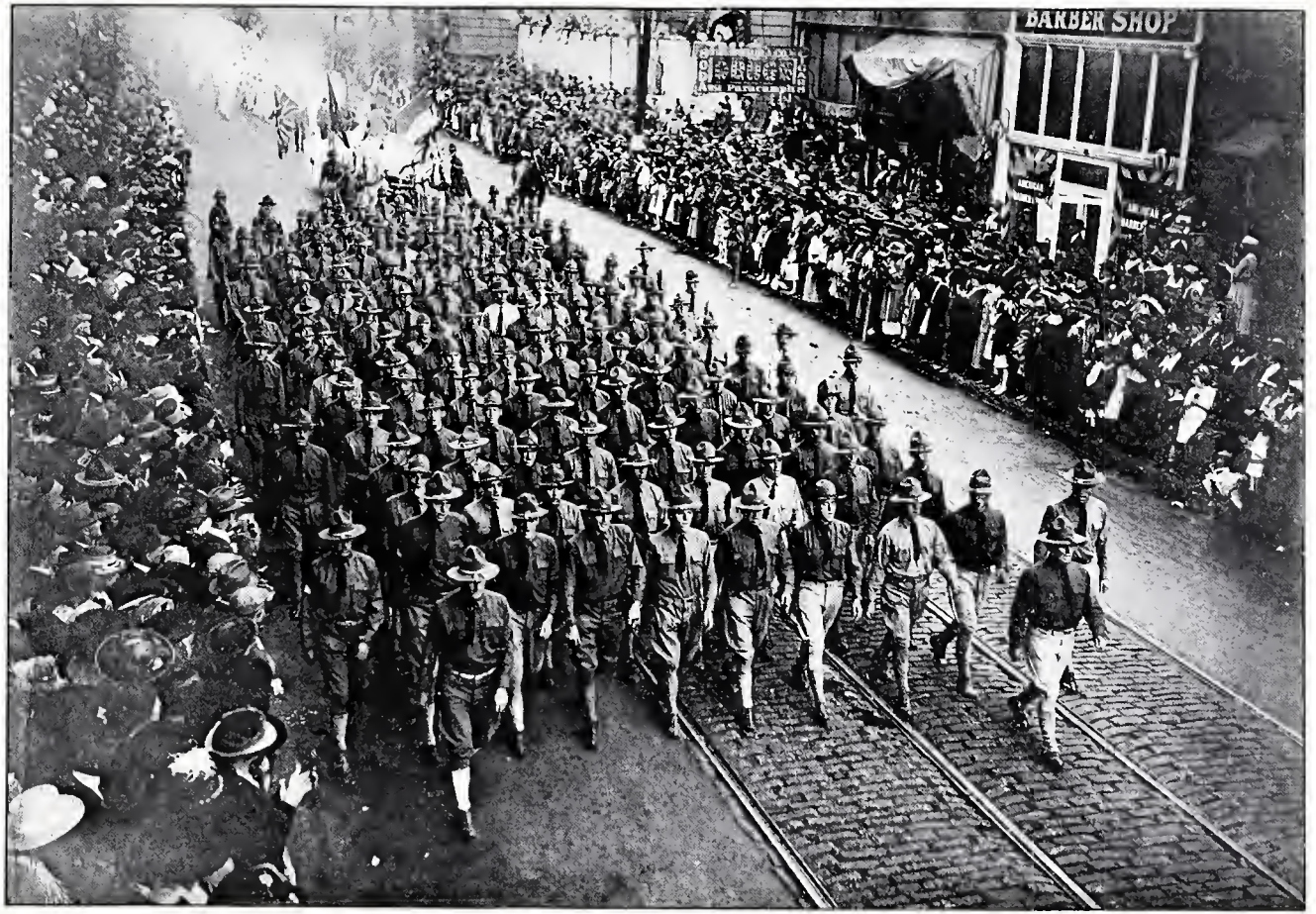

THE COMPANY SONG LEADERS OF A DIVISION.

TEN THOUSAND SINGING SOLDIERS.

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CAMP MUSIC DIVISION.

LEE F. HANMER, *Director.*
FRANCES F. BRUNDAGE, *Assistant Director.*

NATIONAL COMMITTEE ON ARMY AND NAVY CAMP MUSIC.

W. KIRKPATRICK BRICE, *Chairman.*

LEE F. HANMER.
MRS. GEORGE BARRELL.
JOHN ALDEN CARPENTER.
WALTER R. SPALDING.
OWEN WISTER.
FREDERICK S. CONVERSE.
WALLACE GOODRICH.
M. MORGENTHAU, JR., *Treasurer.*
FRANCES F. BRUNDAGE, *Executive Secretary.*

MUSIC IN THE CAMPS

WAR DEPARTMENT

Commission on Training Camp Activities
April 18, 1917, to June 30, 1919

▼

Compiled and Written by

FRANCES F. BRUNDAGE

Assistant Director, Camp Music Division

"A Singing Army is a Fighting Army"
—Maj. Gen. J. Franklin Bell

THE SINGING DOUGHBOY.

Beginning April 6, 1917, the burning questions in America were, how will our youth go forth to war? With what spirit will it meet this great emergency? What do our Allies expect of us? What do they need most, and how can we best direct our efforts to meet that need?

Back and forth we sent our envoys for plans and patterns that we might mobilize at once our military, industrial, and social resources. From every farm, village, and city came the boys to offer themselves to the concentrated technical life of the training camp. Their very segregation intensified the civilian interest in them and fanned to a white heat the desire to provide for them. The more ponderous wheels of industry gradually gained momentum in turning out food, uniforms, and weapons of war, while bandages were rolled and knitting needles clicked under deft fingers propelled by quick-beating hearts. And scattered over the land a few individuals thought, "Yes; all these things are necessary, I give most gladly of my time and money, but what are the lads really feeling and thinking these days? Is it possible for a nation to go to war without music? Wouldn't these boys of ours like to sing?" "No," was the superficial verdict of the public. "We must teach them to fight and equip them to fight while we care for the suffering of the world. Nonessentials must wait for peace time."

And among our Allies it was whispered, "America will not fight well, but she is practical and will send her money and her supplies without stint; hers is the part of material and objective support."

The world, including ourselves, failed to take into account the miracle of those training camps. Over and above the obvious side of the military training, the imagination of American youth was finding itself and fusing itself by all the laws of silent alchemy into the great soul of America. Vague, sensitive, and groping as it was, it demanded its own medium of expression and the most far-seeing of the commanding officers recognized at once that in singing alone they could find the true superdiscipline for this new spirit.

It is now a matter of history that the spirit of America reached Europe ahead of our men, that our men arrived and fought ahead of their supplies, and that they are known to the whole world for their character, courage, and idealism. Our hearts ache to think of their suffering unnecessary privations, and we must accept our share of responsibility for mistakes made, but isn't it probable that no material production could have kept pace with such spirit? Isn't it a matter of pride that enthusiasm and imagination broke all bounds and waited for no supplies other than their own power? Our allies' first impression of our marching troops was that of serious faces and

determined tread, but later, even the most casual reports rarely ever failed to mention the "singing doughboy." Soldiers of other armies sang, too, individually and in little groups, the songs of their own nations, history and tradition coloring the present with the past. What the doughboy sang troubled him little, the joy of singing possessed him. His part in the war was impersonal and altruistic, an unpleasant job to be done as quickly as possible in the name of humanity. He had no need to relate his song to anything in the world but his own free-swinging soul and the spirit of America, and he chose surely and well, sturdy old hymns for his sacred moments, national anthems for ceremonial needs, old favorites for sentiment's sake, and "jazz," much "jazz." He knew instinctively that his singing voice had been released along with his other powers to be used against the need of the hour, and he left it for the people at home to discover that the quality was in the spirit of his singing, and not in the song.

It was an heroic test of the community-music ideal that music must first be used to serve human needs if a people is ever to express itself through music. And so music went to war in the spirit of service to the doughboy—simple, democratic, adaptable to all his moods. How well he understood these qualities was proved by the armistice—November 11, 1918, was the burial day of all so-called "Kaiser Karols." "Pep" songs were instantly replaced by old favorites, especially songs of sentiment; more ambitious music was demanded; quartets and glee clubs aspired to excellence of performance. Consciously or unconsciously he commenced a return service to the art that had served him so practically in the most terrific test of his ideals, for the doughboy is that marvelous combination, a practical idealist. The future of American music is safe in the heart and mind of our youth. If, for a while, he ignores the academic and smashes accepted forms, he will eventually come into his own, create new forms, and define new standards.

Mr. Carl van Vechten has said that the only songs which really influence the music of a nation are those which are sung by the people.

When we accept this principle not as a limitation but an extension of our musical experience and learn with the doughboy to choose essentials only, we shall come into a warm and vivid understanding of whatever runs true to human interest, whether it be old or new.

The marching doughboy swung us into a quicker step—a new tempo, a new accent, a new cadence. The dreaming doughboy has a new lilt to his love song, and high above the clouds of dogma chants his hymn of faith.

Ours to catch his spirit and to sing with him a still greater American song.

MUSIC IN THE CAMPS.

Soldiers have always sung (some soldiers, sometimes) and many commanding officers have well understood the military value of song. "A singing army is a fighting army," said Maj. Gen. J. Franklin Bell at Plattsburg in April, 1917. Nevertheless, the idea of organized singing in the training of an army was new, and when, at its first meeting, April 26, 1917, the Commission on Training Camp Activities announced singing as one of its proposed activities, it is safe to say that the majority of commanding officers, as well as the general public, thought of it as purely a recreation measure. It is equally true that even the stanch supporters of community singing, believing as they did in the power of song as a constructive social force, could not have foretold the success of army singing. Tolerated at first in the few leisure hours of an intensive training schedule, it came to be recognized as an integral part of the training itself, scheduled officially along with target practice, bayonet schools, and other essentials of war-making.

Success with the men and the unanimous approval of commanding officers were won largely by the initiative and perseverance of the song leaders in the camps. The army song leader is a product of this war, and if to-day he stands out a well-defined type, he is yet of many temperaments, for, given certain fundamental qualities, individuality has been an asset. These fundamental qualities are personality, musicianship, and executive ability, and exactly in that order were they developed and tested.

For the first experiments the commission made the following appointments: Robert Lloyd, Reserve Officers' Training Corps, Fort Niagara, June 6, 1917; Geoffrey O'Hara, Reserve Officers' Training Corps, Fort Oglethorpe, June 11, 1917; Kenneth S. Clark, United States Army Ambulance Corps, training station, Allentown, June 27, 1917.

These three song leaders were paid at first from privately contributed funds. The appropriation for the commission's program, available July 1, 1917, provided for a limited number of appointments and fixed the maximum salary to be paid any employee of the Commission. From that date song leaders, carefully selected by the Commission and assigned to the Quartermaster Corps at large, were detailed, one to each training camp, where they served as civilian aides to the commanding officer.

In a few cases the commanding general immediately introduced the song leader to his staff with either a request or an order that the entire division make a place in its program for singing. Maj. Gen. Leonard Wood, in organizing Camp Funston, Kansas, charged his staff officers as follows:

> It is just as essential that the soldiers know how to sing as it is that they carry rifles and know how to shoot them. Singing is one of the things they

should all learn. It sounds odd to the ordinary person when you tell him every soldier should be a singer, because the layman can not reconcile singing with killing. But when you know the boys as I know them you will realize how much it means to them to sing. There isn't anything in the world, even letters from home, that will raise a soldier's spirits like a good catchy, marching tune. When a man has been tramping for hours in the hot sun, carrying a heavy pack on his back, or when he is toiling along in the mud on a cold, rainy day, or when he has to remain in the barracks all day with nothing to do, singing drives away the "dumps" and makes him sit up and find that the clouds have a cheerful lining.

I have seen men toiling for hours through the mud and rain, every one of them dejected, spiritless, tired and cold, wet and forlorn, cursing the day they entered the Army, transformed into a happy, devil-may-care frame of mind through a song. Their heads pop up in the air, their eyes sparkle, and the spring comes back to their step. We hope every man in training will be a singer, because when he gets to France the hours in the trenches and back of the lines will be long and dreary. We desire him to be happy and care free and to help keep his comrades that way.

More often, however, the song leader found himself a pioneer in a virgin field dependent upon his tact and ingenuity. His method of approach was then to win the men by meeting them informally on a recreation basis, at the same time discovering the music lovers among the regimental commanders. This double approach usually resulted well; officers were often first interested by hearing the men singing in their barracks, where the song leader had volunteered his services; on the other hand interested officers made it possible for the song leader to attempt the first "unit" singing by company, battalion or regiment. Robert Lloyd wrote of his work with the Reserve Officers' Training Corps at Fort Niagara:

I hiked with them, shot with them on the range, ate with them, went with them Saturdays on leave—in short, haunted them from reveille to taps, stealing 5 or 10 minutes anywhere, any time, to start a new song, if only among a dozen men, figuring that if they liked the lilt of the song it would spread, and the object of the music division of the Commission would thereby be gained. And an event proved it. When the Russian general, Roop, and his staff, ciceroned by Maj. Averill, arrived on a tour of inspection, sometime in July, 1917, and reviewed the regiment, Col. Miller, the commanding officer, sent for me out of a crowd of civilians on the side lines and asked if we could not have a little singing by the entire regiment. As far as I know this is the first time that an American regiment ever sang as a regiment.

A month later regimental singing on drill time was inaugurated at Fort Logan H. Roots, Ark., where National Guard organizations were waiting the completion of Camp Pike. Howard Wade Kimsey tells of his experience:

I well remember calling on a colonel and telling him that I should like to drill his men in singing. His reply was, "Teach them to sing? Well, what will they do for the boys next, give them 'shammy' skins and pink tea?" But he immediately had a company marched up to headquarters and told me to try them out, and if I could make them sing he would let me have all of them. The boys were shy at first, but I soon had them going, and the colonel made a speech, and in a few days turned out the entire regiment for singing. This was the first work I ever did with men on drill time—about August 20, 1917.

The varied features of the work developed rapidly according to the camp conditions and the individuality of the song leader.

Kenneth Clark, who later did a great deal with true military singing at Fort Myers Reserve Officers' Training Corps, and still later with the Seventy-ninth Division at Camp Meade, writes as follows of his first experience at Allentown, June 27 until August 30, 1917:

While the work there was very satisfactory in the way in which it took a hold upon the interest of the men, I did not know what real camp singing was until I had left this camp. The commanding officer was most appreciative of the value of the singing, but said he had no authority from the War Department to order the men to report for training of this sort. I at length tried the expedient of having the adjutant call the top sergeants together and instruct them to urge their men to report for singing. This plan was a failure. The singing that I managed to have, therefore, was entirely the recreational singing at the shows given in the evenings under the auspices of the Y. M. C. A. While I reached good-sized crowds in this way, the singing in no sense covered the personnel of the camp systematically; I touched only such men as happened in at the shows—by no means a general representation, as the men were allowed to go into the village every evening, and were entertained much by the townspeople.

The method of conducting the singing at this camp was as follows: The shows were given in the open air, the men sitting in the grand stand of a fair grounds. Across the track was a picture screen, and I had the words thrown on the screen at the movie shows, playing the music for the pictures on a folding organ furnished me by the Commission. Later I persuaded the local newspaper to print sheets of the camp songs, issuing a new edition every few weeks.

The most significant feature of the singing in this camp was the self-expression that it called forth among the men. On the first night I remarked that I expected the American Tipperary to be written in this camp, and from that time there was not a day in which I did not receive at least one camp parody. Those which looked good I tried out in the evening, and if they took well with the crowd, I posted the words on the bulletin board in the "Y," later incorporating them in the song sheets. In this way some songs were originated which were taken up more or less generally in the Army.

Administration.

The organization and direction of the camp music division was assigned to Lee F. Hanmer, a member of the Commission. Because of the experimental nature of the work no attempt was made to superimpose a definite program or policy.

Song leaders were chosen for their character, equipment, and spirit of service. Everything possible was done to acquaint them with the ideals of the department and to give them practical contact with any work then under way. Whatever policies finally established themselves were the product of the practical experiences in the field, exchanged and coordinated through the offices of the Commission. The Washington office handled all matters pertaining to finances and the official connections with other branches of the Government. To the New York office, in charge of Frances F. Brundage, assistant director, the song leaders sent each week's formal report, letters discussing their problems and success, orders for music, etc. From these reports and letters a weekly bulletin, Music in the Camps, was compiled and edited each week, primarily to acquaint the song leaders with each other's work, although the mailing list was extended to include the President of the United States, the Secretaries of the War and Navy Departments, the members of the Commission on Training Camp Activities of the War and Navy Departments, and the National Committee on Army and Navy Camp Music. In fact Music in the Camps was generously provided for the song leaders by the National Committee.

This interchange of ideas not only made for rapid growth but automatically maintained its own equilibrium. There is probably nothing so intoxicating as conducting large group singing, and when these groups are soldiers facing a real war and the numbers detailed for special occasions climb steadily up to the dizzy heights of 42,000

men who sing at the command of one song leader, he may well be forgiven if he forgets that there are scattered over the country other groups of 42,000 men performing the same miracle for other song leaders.

During the spring of 1918, Music in the Camps fairly bristled with large numbers; "sings" were reported as advancing by companies, battalions, regiments, divisions; song leaders vied with each other in the glory of their experiences, until it seemed impossible to report anything less than success. Courage and wit on the part of George Mitchell sent a peal of sane laughter throughout the department and restored the balance. His report was published anonymously in Music in the Camps, June 15, 1918:

A SONG LEADER. "Somewhere" on land—and somewhat "at sea" (having read Music in the Camps "at the end of a perfect week"—of discouragement).

I am proud to tell you that the 10,000,000 men of my camp sang La Marseillaise (in French of course) without rehearsal. The commanding officer ran out of his tent shouting, "Where is the song leader?" and when I was found modestly running into his outstretched arms, he fainted on my forest green chest. After administering the necessary restorative, he came to, and patting me on the shoulder, he shook me by the hand, as he pinned a medal on my coat sobbing, "My boy, you have won the war!"

National Committee on Army and Navy Camp Music.

At the first National Conference on Community Music (New York, May 31–June 1, 1917) Mr. Hanmer presented the problem of camp singing and received immediate and enthusiastic support of the plan. In addition to giving valuable suggestions and assistance in discovering potential song leaders, many of the delegates pledged themselves to stimulate local activity in the vicinities of training camps. Opportunity was taken for further enlisting the assistance of those interested in community music at a meeting held in Syracuse, August 10 and 11, 1917, in connection with a Festival of Song and Light, given by the Syracuse Community Chorus and the soldiers of Camp Syracuse, under the direction of Harry Barnhart. The three commission song leaders appointed in June were brought to this meeting, together with others under consideration for appointment. Detailed reports of singing in the Reserve Officers' Training Corps, together with an exchange of experiences in volunteer work with both soldiers and sailors on the part of the community choruses of New York, Philadelphia, Buffalo, and Syracuse, and the Civic Music Association of Chicago, resulted in the decision to extend at once, as far as finances would permit, the appointment of song leaders and to undertake the publication of a pocket-edition song book containing the words of such songs as were then popular in the camps, together with others of sure appeal and true value.

There was no Government appropriation for the book, making it necessary to borrow money for its publication and to sell it at cost to the men in the service. Five hundred thousand were distributed in this way, some being used by community choruses in the cities near training camps.

At this Syracuse conference was formed the National Committee on Army and Navy Camp Music. The Committee was formally indorsed by the Commission as an advisory group to the Camp Music Division. The original members were W. Kirkpatrick Brice (chair-

man), Lee F. Hanmer (War Department Commission on Training Camp Activities), Mrs. George Barrell, John Alden Carpenter, M. Morgenthau, jr. (treasurer), and Miss Frances F. Brundage (executive secretary). Later the Committee was enlarged to include Walter Spalding, Owen Wister, Frederick S. Converse, and Wallace Goodrich.

This Committee has been of great service to the Camp Music Division in assisting in the discovery and selection of song leaders, in the preparation of song-book and song-sheet material, in the inspection of the work in the camps, in the conducting of conferences, in preparing and financing a book of band accompaniments for camp songs for distribution to all military bands, in preparing for the War Department plans for band development and in providing for Music in the Camps.

Phases of military singing.

From the detention camp for recruits to the last formality of demobilization, the National Army has tested the flexibility of the singing program and the ingenuity of the song leaders, and the "hard-boiled" regulars of isolated border posts and coast defenses have surrendered whole-heartedly to the musical attack.

Fourteen restless days in a detention camp, recruits of all kinds and conditions, civilian clothes, serum "shots," uncertainty, and homesickness. What could the song leader do? First of all "cheer up" songs or "wallops" as they were known at Camp Custer during the reign of John Archer. Strong rhythm with freedom to shout or stamp the final cadence developed a gang spirit in a totally unorganized group, and made easy the teaching of the eight songs required in the soldiers' repertoire: four for patriotism—America, Star-Spangled Banner, Battle Hymn of the Republic, and La Marseillaise; four for American tradition—Old Black Joe, Suwanee River, Old Kentucky Home, and Roll, Jordan, Roll.

Kenneth Westerman writes of quarantine at Camp MacArthur:

> When the drafted men were shipped in, Gen. Barth, the commanding officer of the Seventh Division, made me responsible for their entertainment in quarantine. These evening sings will always remain as one of the most delightful experiences of my life. Each night for the 14 days of quarantine we had one hour of singing with 3,000 men seated on the Texas plain. There we learned the Star Spangled Banner, America, and the war songs, and were unified in thought and action before the quarantine was lifted. At Camp Merritt, nine months later, a returning soldier from France, transferred to a different organization, came to me after a sing with the returning troops and said, "You won't know me out of the thousands, but I want to let you know that I still remember those nights on the Texas plain in the twilight, when we were in quarantine, and you used to come out with your pitch pipe and megaphone and we would have our hour of singing."

In contrast to this clean, wind-swept plain, Eric Dudley gives a cross section of Camp Upton, Long Island:

> Another incident showing the power of music occurred in July, 1918. Seventeen hundred slackers, picked up from the slums of New York City and vicinity, were placed under Maj. Burns in the Seventh Battalion of the Depot Brigade. They were an unruly lot and refused to do anything they were told. Practically every one of them was under guard, and had not been put in uniform. They were so bad that Maj. Burns did not want to send them down for the singing period. However, I persuaded him to march them down, and when they came into the auditorium I thought I had never seen a more unholy lot of men in my life. A strange sight in a military camp, nearly 2,000 men, all in civilian clothes, and such clothes—ragged, torn, and dirty trousers—toes

sticking out of their shoes, some with disreputable hats or caps, or else without any entirely—an evil-looking lot, sullen, resentful, and ugly. A man with a gun and bayonet stood at the end of every row, in case of trouble. Hoboes, pool-room loafers and worse they were. Surely never more unpromising material for Uncle Sam, and apparently impossible for the song leader. But listen. Do you suppose I told these men they had to sing? Not much. I began by entertaining them. I sang them a ballad or two of which they took not the slightest notice. Then I sang a few bright songs, drawing a verbal picture of "Katy" and "Liza Jane" for them. They began to smile—honestly, I believe the first they had ever indulged in—and presently I was rewarded by hearing a little humming along with me. Then I knew I had them.

"All right," I said, "if you want to come in, come on."

The change was almost miraculous. Here was something in the Army they had never dreamed of; here was Uncle Sam paying them to come down here to give them a good time, and they had been thinking he was only going to drive them to death. It was a new outlook. They forgot all about the man with the gun and bayonet, they forgot their resentfulness, and gave themselves up to the joy of singing. Of course, I studiously avoided any war songs for at least half an hour. Then I said:

"I don't suppose you fellows would sing Over There.

"Sure!" some shouted.

"Righto!" I said. And then we went to it and miracle of miracles, these men who were resentful at being drafted into the Army were singing their heads off about what they were going to do to the Kaiser and the whole German outfit. Strangest thing of all they would have nothing but patriotic songs from then on. We sang them all, including Glory, Glory, Hallelujah and the national anthems.

Then one man jumped on one of the benches and shouted, "Three cheers for the song leader!" and the response was indescribable. A lump came in my throat and tears rolled down my cheeks. I shall never forget it.

They marched out singing and they sang all the way back to their area. Surely, a strange sight to see these men in ragged civilian clothes, and under guard, marching through the camp singing:

Glory, glory, hallelujah!
Glory, glory, hallelujah!
Glory, glory, hallelujah!
His truth is marching on!

A new truth to these men, and the old song had a new meaning for me, too.

Two days later these men were all in the uniform of the United States Army. The officers of this battalion told me I did more for these men in an hour than they had been able to do for them in nearly a week. If I hadn't done another thing since I came into this service, I should still think this one episode would make the work worth while.

Training song leaders in the service.

Experiments of the first few months proved that neither recreation sings nor spectacular events could possibly meet the military needs. Song leaders were instructed to keep as their objective the needs of the soldier at the front, to strip the singing program of nonessentials and to put it in fighting trim. From overseas it was learned that large mass meetings were not only impracticable but actually prohibited. Men were billeted in small villages, and their needs individual. The only answer to the singing problem was to train song leaders in the service; first, because it was the only way to teach the songs to every man in camp; and second, because it provided every squad and company with its own leaders over there. Previous military experience and an iron will helped E. Rowland Dawson make a record in this new departure:

In the fall of 1917, with an indescribable mixture of emotions, I presented my credentials to the commanding general at Camp Zachary Taylor. At the close of this first interview I gathered that the general favored singing, at least, he said he wanted singing put on a systematic basis, but clearly it was up to me to figure out how it was to be done.

I was determined not to approach headquarters again until I could present a plan for organized singing, complete in detail. Six months' soldiering on the border with a Cavalry outfit had given me some idea of military procedure, but my former viewpoint had been from the ranks and I wanted to look upon singing as the head of an important department, for I felt such an attitude was the first step toward making singing an important department. So I spent some days trying to acquire a mental attitude and in becoming acquainted with the workings of the camp.

Soon I was able to present a plan, patterned after the Infantry School of Arms, whereby each company commander was to appoint one man to attend a school which was to be on the same basis as the schools then in existence; each man attending was to become a company song leader and be placed in charge of all singing in his company. This plan, presented to the Chief of Staff, brought an immediate reply that "School for song leaders, such as you suggest, will be established at once."

The school was established, but for a time suffered a very unstable existence. I believed then, and experience since has confirmed the belief, that singing should be as compulsory as the manual of arms in the Army and approached in the same spirit. The duties of a song leader are twofold: First and most important, to pound songs (words and melody) into the minds of the men, thus equipping them for singing when they desire so to do; second, to act as leader in gatherings of some size, at which time his function is to obtain teamwork, snap, and accents.

Being of this conviction, my conscience was clear in obtaining an order securing for me disciplinary action on men absent from school for song leaders, which order had a noticeable effect on officers and noncoms., who had been constantly putting men on duty they considered more important and causing them to miss the school.

This secured good attendance and I was able to whip the song leaders into shape for singing as a chorus and giving a demonstration of the sort of singing desired of the mass of troops.

Maj. Gen. Hale, division commander, returned from France very enthusiastic over singing in view of the singing he heard there in the French and English Armies. Gen. Hale allowed the first 15 minutes of the drill period each day for company singing led by company leaders. Singing by company was to be followed, as outlined in the original plan approved by the Chief of Staff some months previous, by battalion, regimental, brigade, and divisional singing in the order named. Unfortunately the transfer of all men but the company cadres from the Eighty-fourth prevented the consummation of our ideal at Camp Taylor. I understand the plan was carried out at Camp Sherman under Mr. Jones's direction with admirable results. The Eighty-fourth moved to Camp Sherman in a depleted condition and was there filled up.

After the departure of the division, the Field Artillery Central Officers' Training School was formed and shortly set a standard for singing far above anything we had previously had. A plan of procedure similar to that previously used was adopted and arranged to have its climax when the first class was graduated. The plan (indicated in the letter which follows) was carried out in a very earnest way, and the memory of those batteries singing as they hiked to drill or class each morning, noon, and before retreat will be cherished as one of the most inspiring incidents of Camp Taylor life by all who heard them.

On August 15 when the first 1,000 received their commissions, the whole school (8,000 men) was massed and in the presence of the Chief of Artillery and a large gallery, sang a group of songs with precision, enthusiasm, and teamwork that was astounding. Singing thereafter was the feature of every graduation exercise until the close of the school, the most notable exhibition being on a rainy day when 2,500 were graduated. These exercises were held in the Liberty Theater where the singing was more effective. Their enthusiasm was unbounded but controlled. The battery commander's voice on the drill field was never obeyed more snappily than the song leader's arms were that morning.

CAMP ZACHARY TAYLOR.
July 2, 1918.

From: Army song leader.
To: Commandant, Artillery Officers' Training School.
Subject: Singing.

1. Systematic plan for development of teamwork in singing, respectfully submitted as follows:

Singing to progress in three stages, climax to be reached August 15.

(*a*) Training of battery song leaders.
(*b*) Singing by battery, led by these leaders.
(*c*) Mass singing:
(1) By battalion.
(2) By ensemble of entire personnel.

STAGE A.

Recommended that each battery commander detail four men from his battery to attend a school for song leaders, list of men so detailed to be furnished Army song leaders.

That school for song leaders meet on Friday evenings, 7 to 8 p. m., at Knights of Columbus Auditorium.

That battery song leaders train also to sing as a choir on such occasions as the commandant might select.

STAGE B.

Recommended that, beginning July 15, 15 minutes be devoted to singing by battery daily at such hour as best fits schedule of other drills.

That this singing be led by men attending school for song leaders alternating at discretion of battery commanders.

STAGE C.

Recommended that, beginning August 1, battalion singing 15 minutes daily, led by a battery song leader appointed by battalion commanders, replace singing by battery.

That, beginning August 8, singing by the assembled personnel of training school in half-hour periods, led by Army song leader, be engaged in as frequently as the commandant deems expedient.

CAMP ZACHARY TAYLOR, KY., *July 5, 1918.*

From: Acting senior instructor, F.A.O.T.S.
To: Army song leader.
Subject: Singing.

Inclosed find list of song leaders, by battery.

Advise that the program arranged by you will be carried out as instructed.

Capt. FRANK H. HICKS,
Acting Senior Instructor, F.A.O.T.S.

The singing history of the Eighty-fourth Division is continued by John R. Jones, who says, "If I can not be the general of a division, let me be the camp song leader."

I reported to the commanding general at Camp Sherman, Maj. Gen. Harry C. Hale, on June 18, 1918. He gave me a most cordial welcome, assuring me of his interest and cooperation. He was in command of the Eighty-fourth Division.

All units of the division sang 15 minutes daily, 7.30 to 7.45 a. m., by command of the general. I saw very quickly that I, myself, could only visit every unit in the division once a week on the regular drill schedule and I realized the value of the Commission's plan to develop a song leader in each company. I endeavored to increase this number to six leaders in each company and made good headway, considering the fact that the division was in intensive training, preparatory to sailing overseas in August. In my meetings with the song leaders, held twice a week, I injected enthusiasm into them, instructed them in leadership, and in this way was present "by proxy" at all the sings of every company.

Each regiment and unit had its singing supervisor, always an officer appointed by the colonel of the regiment or unit. Several of these officer-supervisors took active leadership.

The commanding officers were interested enough in the program to undertake of their own volition the conduct of morning singing, so that regimental, battalion, and company singing alternated within each regiment. Singing in mass formation also alternated with splendid results, with singing practice marches on the parade and drill ground.

I visited every unit once a week at least for a full regimental sing. Each commander was instructed by Gen. Hale to extend the 15-minute period whenever I came to direct the singing personally. I usually got from 50 to 60 minutes, always with the colonel's thanks and encouragement in my efforts.

Regimental sings and contests.

Singing in detention camps certainly fires the imagination and unifies unorganized groups. Company sings are more in the club or college spirit, topical songs and good-natured rivalry proving to be the musical "setting up" exercises for the day. As the regiment is the most complete military unit, so regimental sings are the most perfect expressions of unit singing. A regiment at a formal review, symbol as it is of national dignity and patriotism, sings with a breadth and fervor worthy of the ceremony. Officers and men agree that on these occasions they have understood the Star-Spangled Banner, America, Battle Hymn of the Republic, and Onward Christian Soldiers as never before, and have been grateful to the song leader who had insisted upon each man's learning the words.

One of the best division orders for regimental singing was secured at Camp Shelby by Reese F. Veatch:

HEADQUARTERS THIRTY-EIGHTH DIVISION,
Camp Shelby, Miss., April 20, 1918.

1. Each regiment and separate battalion will devote one-half hour each week to ensemble singing on its parade ground under the direction of Divisional Singing Instructor Reese F. Veatch, on the days and hours hereinafter indicated:

Organization:
- One hundred and forty-ninth Infantry, Thursday, 11.30 a. m.
- One hundred and fiftieth Infantry, Thursday, 11 a. m.
- One hundred and fifty-first Infantry, Tuesday, 1 p. m.
- One hundred and fifty-second Infantry, Monday, 1 p. m.
- One hundred and thirty-seventh, One hundred and thirty-eighth, One hundred and thirty-ninth Machine Gun Battalions, Wednesday, 8.30 a. m.
- One hundred and thirty-seventh Field Artillery, Wednesday, 10.30 a. m.
- One hundred and thirty-eighth Field Artillery, day and hour to be determined.
- One hundred and thirty-ninth Field Artillery, day and hour to be determined.
- One hundred and thirteenth Engineers, day and hour to be determined.
- One hundred and thirteenth Field Signal Battalion, Tuesday, 3 p. m.
- One hundred and thirteenth Ammunition Train and One hundred and thirteenth Supply Train, Monday, 3.30 p. m.
- One hundred and thirteenth Engineer Train, day and hour to be determined.
- One hundred and thirteenth Sanitary Train, Friday, 4.30 p. m.

Where days and hours are not indicated a suitable period will be arranged by mutual conference between the commanding officer of the organization and Mr. Veatch, and the program carried out as provided.

2. Ensemble singing by units is one method of instilling spirit and "pep" into men. A singing organization is usually an outfit of high spirit, enthusiasm and esprit de corps. An outfit that will sing will hike and fight.

3. The singing of war songs, marching songs, and patriotic songs will be encouraged on road marches, at rest periods on the drill fields, and at informal

gatherings of troops. The use of company or organization singing leaders on such occasions will be urged. The development of a distinctive marching song in each organization is favored. Men should learn the words of songs for which they show preference.

By command of Brig. Gen. Judson:

JAS. B. GOWEN,
Colonel, General Staff, Chief of Staff.

Official:

ANDREW J. WHITE,
Major, Infantry, National Army, Adjutant.

Charles S. Wengerd, later appointed Army song leader when Mr. Veatch was transferred, was then song leader for the Y. M. C. A., and assisted Mr. Veatch in developing singing regiments. Mr. Wengerd's account has true Army feeling:

The regimental bands were always present to play for the sings which were held on the regimental drill fields and participated in by the whole regiment. We usually devoted about 5 to 10 minutes to cadence singing, bringing the men to attention, announcing the song, then giving the command to "Mark time, march," and counting the cadence until all were swinging with it, I would give the command to sing. This cadence practice was a great aid to the men when singing on the march.

The One hundred and fiftieth Infantry, Col. Bassett commanding, was one of the most interesting units. They were men largely from West Virginia, many of them coming from the hills. Col. Bassett was much in favor of singing, but at some of the first sings the officers stood off on the outside of the semicircle of men, and it was evident that they were laughing and making remarks about the idea of having the men sing. This made it hard, but I gritted my teeth and went to it, determined to show those doubting Thomases that singing had a real value. It was not very long until the atmosphere changed. The officers themselves began to sing. Then one day Col. Bassett said: "Why can't you come to one of our officers' meetings and lead us in some songs?" I gladly arranged to meet with them once a week, and such a transformation resulted that soon after at one of the regimental sings I asked all the officers to come front and form a "pep squad" around the stand from which I was leading. They came, to a man. From that day on the men in the ranks went to it with heart and soul. I had sings with this regiment on Thursday of each week at 11 a. m. After working with this outfit for six weeks, hammering home the cadence work, I asked Col. Bassett if I could not try out singing on the march as the men went to their quarters from the drill field. After each sing the regiment passed in review, so the colonel gave the order that the regiment should re-form after passing in review, and march off to quarters singing. We placed the band at the head of the column, had them play the song through once, using the Battle Hymn, then the command to "Forward march, sing" was given, and the whole regiment took up the song. The band remained where they were until the whole column had passed, then fell in at the rear and kept playing until they reached their quarters. The first few times went quite ragged, but the improvement came quick and fast. It was an inspiring event and one that I looked forward to each week with keen interest. There were some of the officers who took particular interest in the singing, and when the men would be marching off, they would beat out the cadence and lead them in fine fashion. I once heard a company commander shout out: "Sing, damn it, put some guts into it." He was practicing what he was preaching, too.

One morning I had trouble with my old "tin Lizzie" and was late for the sing with the One hundred and thirty-ninth Field Artillery at 7.30 a. m. When I arrived there, Maj. Umpleby was leading, and was having some difficulty, it seemed, for just as soon as he saw me he called out: "Here, Mr. Zip (my nickname) I'm having a h—— of a time with these fellows. I wouldn't have your job for a fortune." And I came back with, "That is all right, Major, but you have my job for this morning. I'll leave it to the men to choose." I wish you could have heard them yell for the major to go on; and they sang too with wonderful spirit throughout the balance of the sing, the major leading. It was great fun for all of us. Col. Moorehead was present and greatly enjoyed the incident.

On another occasion, late in August, 1918, the One hundred and fiftieth Infantry had returned from rifle range the night before where they had been

under intensive target practice for several days, and had hiked the 7 long and dusty miles into camp. The morning was extremely hot, and the men had been drilling all the forenoon. At 11 o'clock they were marched to the theater where the sings were held, with their band at the head of the column. They were very tired and dripping wet with sweat—about the most wilted bunch I had seen for days. They lopped down in their seats, and when I faced them it almost took the heart out of me to look into their weary faces. I asked the band to play a quiet waltz and stood there studying the men's faces. I could see the tired, worn expression giving way to one of restfulness. Then I announced There's a Long, Long Trail, and asked them to sing it softly. The first time through about 50 per cent sang, then we repeated it a little louder, and more sang, and the third time through we sang it forte, and by this time almost every man was singing. We next sang Long Boy in a very slow, awkward manner, the men marking the cadence by swaying their bodies from one side to the other as they remained seated. After this we passed from livelier to livelier songs until the whole mass of men were singing with fine spirit and enthusiasm, and no longer looked wearied and worn. Incidentally, I was the one now who looked and felt like a half-drowned man, but deep down in my soul I was happy, as I knew these men were now as they passed out, many of them singing, laughing, and jollying each other.

In November, 1917, H. W. B. Barnes announced the first regimental song contest, and division headquarters at Camp Travis displayed the cup to be awarded for the best regimental song, with band accompaniment, to be sung by the entire regiment.

The next contest was at Camp Funston. Four regiments with their bands competed for a silver cup. Army Song Leader Chester Guthrie reported having complete cooperation for the event from both divisional and regimental headquarters.

Officers at Camp Custer endorsed the contest plan proposed by John Archer:

No. 1164.

HEADQUARTERS CAMP CUSTER,
Battle Creek, Mich., April 28, 1918.

1. Mr. John B. Archer, Army song leader, and Mr. Harold Clase, song master of the Y. M. C. A., propose a song contest in this command for Tuesday, May 21, 1918, at 7.30 p. m., at the Y. M. C. A. Auditorium, Camp Custer, Mich.

The Battle Creek Chamber of Commerce has donated two silver cups which it is designed to compete for in accordance with the following rules and organization:

2. *Organization.*—A singing unit shall consist of not more than 100 men. Each singing unit shall be composed of men selected entirely from the military organization which it represents. Each singing unit shall be allowed one leader, one or more accompanists, and one soloist. These may be selected outside of the 100 men, but must belong to the same military unit.

3. Each unit shall sing four songs and be judged upon them: (*a*) Over There; (*b*) When the Great Red Dawn is Shining; (*c*) a song which has been adopted or sung by each unit as its regimental song or a military song unique to that organization or branch of military service; (*d*) an original song or parody of military character.

Each unit will be permitted to sing one verse and two choruses of the first three songs and three verses in unison of the last song. A soloist may be used only on the second song.

4. *Awards.*—(*a*) The first cup will be given as a prize for excellence in singing on the following points of rendition: Spirit of performance, volume and quality of tone, enunciation of words, expression, harmony, and tempo. (*b*) The second cup shall be awarded to the unit which, from its own organization, produces the best original song or parody of a military character. This will be sung as the fourth song and be judged upon originality, appropriateness, tunefulness, and usefulness.

5. It is to be hoped that each unit in the command will train and enter a singing body as indicated above.

By command of Maj. Gen. Kennedy.

C. LININGER,
Major, National Army, Division Adjutant.

Mr. Archer was among the song leaders who stimulated the reorganization of regimental bands—more about the bands later—we now quote him on song contests:

We thought the band contest last week was a whirlwind, but the enthusiasm was a vain thing in comparison with the song competition on Tuesday night, which must hold the camp record for some time to come. We had to limit our 10 competing squads to 100 rooters each, but in spite of it 2 regimental bands were smuggled in and almost an entire Artillery regiment.

They came booming in, one after another, and I had to resort to a sergeant's whistle to curtail the applause. The units sang surprisingly well and as each had some little kink in variation, the two tunes sung by all were kept from becoming unbearably stale.

The general, with a party of eight, was one of the most interested auditors and was warm in his congratulations at the close. I want to give Mr. Clase, the "Y" song leader, due credit for working valiantly with me to insure success.

The tremendous interest in the contest has given the singing a great boost and I am following it up rapidly and securing a continuance of the 100-squad rehearsals in addition to the scheduled sings by regiments.

The leading article of Music in the Camps for March 23, 1918, was an attempt to describe with military simplicity and precision the tremendously impressive singing of a regiment on the eve of its departure for France. In those tense days a description which indulged in heroics or glorification would have done violence to the true quality of the scene.

It is no longer Howard D. Barlow, Army song leader, Camp Greene, but Sergt. Barlow, headquarters company, First Army Headquarters Regiment, A. E. F. in France. In order to go with the men of Camp Greene, Mr. Barlow enlisted as a private and was then made a sergeant and detailed for musical work by Col. Healey, who insists upon having a "singing regiment" and a superior band. Sergt. Barlow is not exempt from military service or danger, but his special duties are scheduled as follows:

8.30 a. m., band, individual instruments, supervised by Mr. Barlow, the bandmaster, and the assistant bandmaster.
9.30 a. m., band, general rehearsal.
10.30 a. m., band, theory lesson, for all men and bandmasters.
1.30 p. m., band, practice by sections.
2.30 p. m. on, regimental singing, according to military program for the day.

It is not possible to fathom the feeling of our men their last day at an embarkation port "somewhere in America"—one only senses the personal grief at parting and the horror of war under the military necessity of final inspection, packing, and the intensity of approaching the real test. It is worthy of record that at 6 p. m. on the last day the First Army Headquarters Regiment marched with their band to an auditorium where they sang for an hour. If Good-bye Broadway and Over There were intended to lighten the program they were sung with such fervor as to remove them entirely from the cheap or banal. La Marseillaise and the Star-Spangled Banner were repeated. La Marseillaise was sung in French as the men are picked for this regiment because of their general education and knowledge of languages.

A copy of Songs of the Soldiers and Sailors was given to each man, and the appreciation shown the little book was truly affecting. We little realize what it means.

Every song leader in the Army and Navy should find fresh courage and inspiration in the knowledge that Gen. Pershing is to have a singing regiment at headquarters and a band that is a credit to the American forces.

These men were a source of constant inspiration to the song leaders. Ever ready to sing, they learned all of the current camp songs and contributed their own repertoire as well. They were encouraged to sing their spirituals en masse, and smaller groups formed jazz bands, quartets, and entertainment units for the entire camp. Several of the song leaders were fortunate in having Negro units or

Negro troops and service battalions.

detachments in their camps, and Max Weinstein proved so successful with them that he was detailed to the Ninety-second Division, with the idea of having him visit the camps where its various regiments were stationed. His most intensive work was with the Three hundred and sixty-seventh (the famous Buffaloes) at Camp Upton, and the Three hundred and sixty-eighth at Camp Meade. Both of these regiments brought their work to a climax before leaving for France. Mr. Weinstein writes of these experiences:

During the quarantine of the Three hundred and sixty-seventh I could work only with small units at a time. This gave me the opportunity to have song leaders and song-squad classes. We met regularly at the auditorium of the regiment. In February we prepared for the dedication of the Buffalo Auditorium. This took place on the fifteenth of the month. It was there that Acting Secretary of War, Mr. Crowell, said "I have never heard such regimental singing before." Was I proud? Well, I guess yes!

Again followed the regular work of holding sings and song leaders' classes. This continued till the end of February. A public performance to help pay for the auditorium was arranged to take place at Manhattan Opera House, New York. I selected a chorus of 1,000 men to take part in the show. Before going to New York we gave a performance in the camp. The whole regiment went to New York Friday, March 22, 1918, for a parade to be held the following day. The Union League Club presented the regiment with a stand of colors on Saturday in front of the clubhouse. After the addresses of presentation and acceptance we sang Star Spangled Banner, Over There, and See It Through, the regimental song. The idea of the selection of songs being, first, the national anthem; second, we were given the colors to go Over There; and third, we were going Over There to See It Through.

The next day we gave two performances at the Manhattan Opera House. These were received enthusiastically by two good houses. The men did some fine work, and I understand that several thousand dollars were added to the funds of the regiment.

I arrived at Camp Meade on the 7th of May. Col. Jackson, of the Three hundred and sixty-eighth Infantry, told me that his regiment was advertised to give an affair in Baltimore, and that he had nothing to give it with. When he told me that we had but 10 days to get ready, I almost keeled over. His regiment was on the range, shooting, the men being some 3 miles out of camp. Truth to tell, I felt like taking the next train home.

We set to work, and with splendid cooperation from the colonel we whipped in shape a rather good show—one that I think gave pleasure to a great many, and that netted the regiment $1,275.

On the 12th of May the entire division was ordered out to a big bonfire. The different units were to sing, the bands to play, and a number of other features were arranged. The colored men of the camp were to sing Zip, Zip, Zip, and Roll, Jordan, Roll. I don't think I am exaggerating when I say that we nearly stopped the show. The white men present (about 30,000) just went wild over the singing of the colored men, and rightfully so.

Again we went back to the routine work of the camp. The colored units began to leave the camp soon after, and my work was mainly with the men who were left in the depot brigade. The men here unfortunately were illiterates. This meant that we were to do Negro music only.

In July, 1918, Mr. Hanmer sent me to Tuskegee for a month to gather material for the colored men who could not read. It helped greatly in the work that followed. While at Tuskegee I worked with the colored teachers who were taking the summer school course.

In December I was assigned to Students' Army Training Corps and Reserve Officers' Training Corps work, and again visited Tuskegee. This time there were present all the students as well as the men of the Reserve Officers' Training Corps, and we managed to have a highly interesting time of it. It was after some work here that Dr. Carver paid me a high compliment: "Mr. Weinstein, what a pity you are not black (rising inflection) so that you might be one of our very own!"

I next went to Talledega. Here we also had a very interesting time. After I had conducted Steal Away to Jesus, and a few others, a very old Negress came up to me with the following remark, "Land, chile, yo' may be white, but yo' sho' got a black heart."

With the approval of Secretary Scott of Secretary Baker's office it was decided to send to the colored troops at Newport News a song leader of their own race, and a thoroughly competent man was found in William C. Elkins. In the several camps Mr. Elkins worked with both the service battalions and the overseas men debarking at Newport News, and also served the community. When leaving his assignment April 22, 1919, he wrote, "They claim that I have been a great help to them musically and that they are beginning to realize the value of community singing and the community chorus."

A similar appointment was that of Robert Hendrick, assigned to Camp Jackson. Mr. Hendrick has been of great service in the hospital of his camp, planning concerts as well as conducting singing.

Porto Rico.

Song leading made some startling demands upon the department, for instance, the request from Camp Las Casas, P. R., that it be done in Spanish! Victor R. Garcia was given the assignment and shared with the military authorities all of the problems presented in training and educating the natives. Many of them could not write their names or tell the date of their birth, hundreds had never worn shoes before, and the majority had never been out of their native villages. Communal living, not to mention the physical training of the camp, was a terrific experience, even if beneficial. Mr. Garcia found that his work began by teaching them to shout and yell in unison. His first attempt to train native leaders resulted only in teaching the selected group ten songs—that was a matter for rejoicing. However, a second group, chosen with greater care, made good progress under the following military order:

Bulletin No. 13. HEADQUARTERS, CAMP LAS CASAS, P. R., *October 5, 1918.*

1. Each company and detachment commander will designate an officer responsible for the development of singing spirit in the organization. This officer will select as assistant one song leader from each platoon.

2. Officer and song leaders so chosen will report to the camp song leader, Mr. Garcia, at their respective Y. M. C. A. buildings as follows: Three hundred and seventy-third Infantry, Mondays, 3 to 4 p. m.; Three hundred and seventy-fourth Infantry, Thursdays, 2 to 3 p. m.; Three hundred and seventy-fifth Infantry, Fridays, 4 to 5 p. m.; Third Training Camp, Wednesdays, 3.30 to 5.30 p. m.; other organizations, Tuesdays, 2 to 3 p. m.

3. Fifteen minutes each day during drill periods will be devoted to company and battalion singing and 30 minutes each week to regimental singing, preferably in the evening.

The camp song leader will be present during the latter periods and as many of the former as possible.

By command of Brig. Gen. Christman:

JAIME NADAL,
Major Three hundred and seventy-third Infantry, U. S. Army, Adjutant.

Development battalions.

Whether assigned to the development battalion for physical reasons, for actual illiteracy, or merely the inability to speak English, the temper of the men was the same, and the song leaders wrestled with indifference and even black despair. They usually won out, and in the case of non-English-speaking men did much toward Americanization. One of the earliest of these reports is from Augustus Zanzig, Camp Sherman, Ohio:

In the depot brigade there are over 3,000 aliens. I have had 9 of the 12 battalions in the brigade in singing—each for 45 minutes; the other three battalions consist of colored men, and they frequent their "Y" hut to a great ex-

tent and sing there with me. Commencing Tuesday morning at 9 there will be meetings of the various groups of aliens—Poles, Hungarians, Austrians, Russians, etc.—for the purpose of encouraging them to sing their own songs. A lieutenant who is an accomplished linguist will be with me at those meetings. We expect to help the work in English, too, by writing English words for the foreign songs—not to exclude foreign words, but to supplement them.

Later, Mr. Harry Barnhart accepted the invitation of camp officials, including Mr. Zanzig, and spent three days at Camp Sherman. During this time Mr. Barnhart conducted every regiment in the camp for an hour's sing; the men marching to the auditorium under the command of their officers. In every case Mr. Barnhart met with immediate enthusiasm and quick response until confronted with the regiment of foreign-born men. Not knowing of this difference in nationality, Mr. Barnhart was at a loss to understand their lack of spirit. As soon as he realized the difficulty he concentrated upon three songs, America, the Star-Spangled Banner, and the Battle Hymn of the Republic, in each case reciting the words slowly and dramatically, interjecting a plea for loyalty to the United States. The result was that a body of foreign-born men (many of who did not speak English) fully sensed the meaning of true patriotism and found in three songs the means of dramatic expression for their newly aroused feeling. The comment of the commanding officer was that these men had been made true Americans through song.

Eric Dudley writes later:

There was one development battalion that I had difficulty in getting hold of—the non-English-speaking battalion. Maj. Draper was afraid I could not do anything with them.

"But you are sending them to English schools to teach them English," I said.

"Yes," he replied.

"Then I'll bet you I can teach them more English in an hour through songs than you can in your schools in any other way."

He laughed and said, "All right, go to it. I believe you can:"

And I did; for most of the foreigners love to sing, especially the Italians, and there were lots of them. Russians, Turks, Armenians, and a dozen other nationalities made up this motley battalion. First I sang the songs over and then let them whistle while I sang. They got the melodies quicker than our own American boys. Then I took the song word by word and explained it to them as to little children. Sometimes I even drew pictures on a blackboard. There would always be a few in the crowd that knew a little English, and I would see the understanding light in the eye of such a man and get him by pantomime on my part to translate to his companions.

It did not take many minutes before every man in the room would understand the meaning of every sentence; and then how they would sing! The pronunciation was often strange, but it was in deadly earnest. There never was any tedium in the work, the men were so anxious to learn. Their eyes never left the song leader. We did all the national songs. Of these they liked best The Battle Hymn of the Republic, with its simple refrain of practically all vowels, but they also were very fond of America, which gave me great opportunity for teaching patriotism. They were pleased to be told that they were no longer Italians, Swedes, Hungarians, or Turks, but just plain "Yanks." They cheered and clapped at this. I carefully explained such phrases as "Sweet land of Liberty" and pointed out that "liberty" could be abroad only in a land where one did what was right, not only just what he wanted to do; that "freedom" was the outcome of law and order and the desire to be of service to one another—in fact, the result of good citizenship.

When we were learning Keep the Home Fires Burning I sang it first as usual, received hearty applause, and then asked if they liked it. They nodded and clapped. Then I told them the story of the murdering of Mrs. Ford, the authoress (who was an Elmiran) in London by the assassins of the air. I told them of the air raid, drawing a picture of it, pantomimed the dropping of the bomb, and the destruction of the home and the death of Mrs. Ford. The effect was

greater than I expected, and glances of real horror flashed from the men. It really meant something to them that a woman who had written a song that touched their hearts should be so done to death. Here was the chance for a word about chivalry. I told them that we don't make war on women in this country. We fight men, not women.

"What do we do for our women-folk in this country?" A little pause and then one of our bright-eyed Italian boys called out:

"Lof!"

"Yes," I said, "that's it—we love them, take care of them, keep them from harm,"—and so on.

And the men hung on every word and gesture. To make a long story short, this work was one of the most interesting of my many duties, and when the C. T. C. A. requested me to leave the camp in November to begin the Student Army Training Corps work I shall never forget my last sing with this battalion. I made them understand it was a farewell sing. They crowded around to shake hands and say, "Good-by"; they tried every possible way to show their appreciation; they gave me their cigarettes (which are the only things I don't smoke, but I did not have the heart to refuse), and I shook hands with about 1,200 men, all foreigners. I was tremendously touched and felt I was giving up a great chance to help make good citizens for America.

Troop trains and ships.

The movement of troops, secret as it had to be, and with all that it meant to the men to actually start for France, was dark, oppressive, almost sinister. Army song leaders were assigned to camps and did not move with the troops. However, at the request of Gen. Morton, of the Twenty-ninth Division, Paul Morris "rode" the troop trains from Camp McClellan to the ports of embarkation. Mr. Morris at the time related his experiences:

About 10 days before the first troops left Camp McClellan, Capt. Cobb, Gen. Morton's aide, told me that the general thought it would be a valuable as well as an unusual thing if I would accomapny the troops on the trains, keeping the soldiers singing as much as possible en route to the port of embarkation. Naturally I was more than delighted with the idea and proceeded to make a schedule by which I could catch two or three trains a day on the way.

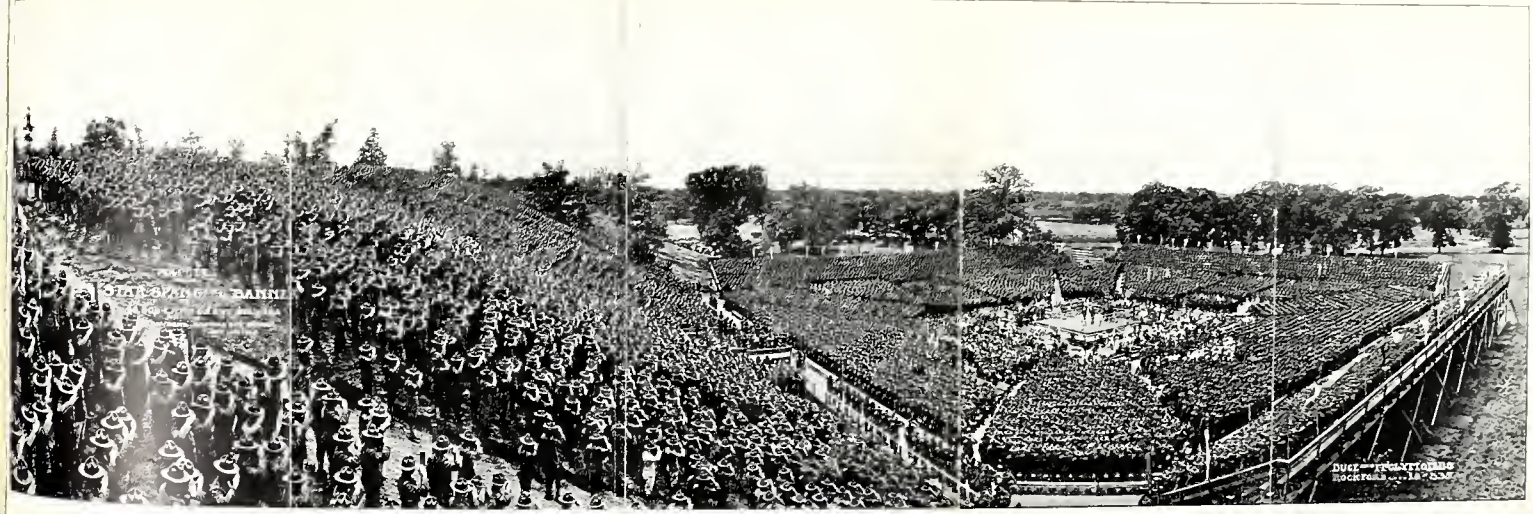
At first I operated only between Anniston and Atlanta, staying about two hours on the train, then catching another, and so on until I reached Atlanta at 9 or 10 in the evening. Then I returned to Anniston and started over again.

My first step on a train was to pick up a company quartet. There were two companies to a train, so that I got two quartets to a train. These I took from car to car and got permission from the commanding officers to let them pass between cars throughout the trip. The first effect of the quartet was to stimulate others in the cars through which they passed to sing. Once during each trip I had the men in each car rise and sing formally, but I did everything possible to make them sing spontaneously, so that they would keep it up long after I left the trains. And generally as I made my last "rounds" before getting into Atlanta I found that three-fourths of the cars were singing of their own accord, and letting their voices out, too. A dozen times officers returning from a trip through the train remarked to me on the cheerful spirit of the men and on the fact that so many of them were singing of their own accord.

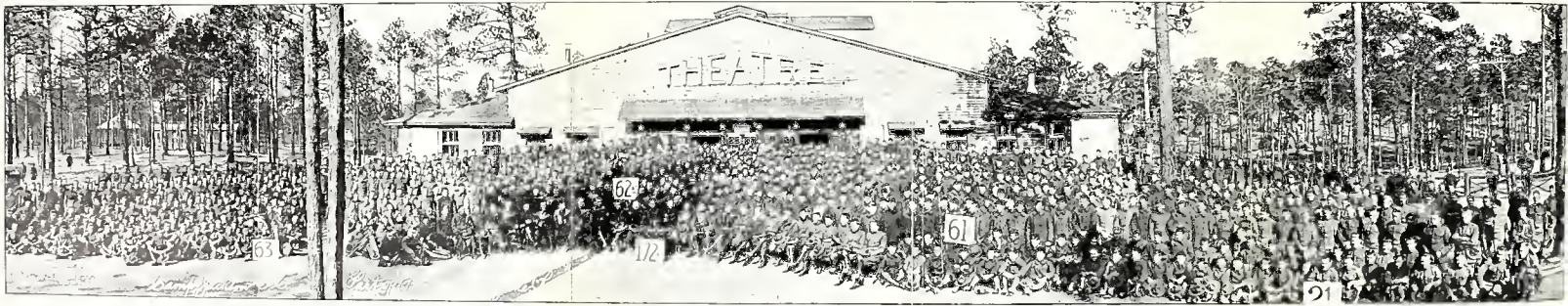
It all went to show that the soldiers will sing if they only are taught a few songs. I was surprised at the number of men who knew the words of all of the marching songs which we had used at camp, and at the enthusiasm with which they took the sings.

In several cases I found officers who promised to keep the singing going throughout the trip, some of them directing personally. With the last group of men, I went as far as the port of embarkation, nearly a thousand miles, and the men sang all of the way.

The policy of the Commission was to train in the service as many song leaders as possible, and accordingly no provision was made to send the Army song leaders overseas. Kenneth S. Clark, assigned



FORTY THOUSAND SOLDIERS AT SALUTE SINGING THE STAR SPANGLED BANNER



REGIMENTAL SING COMPETITION

in training days to the Seventy-ninth Division, Camp Meade, was so much wanted by the division that the Y. M. C. A. appointed him recreation secretary and assigned him to the division for overseas service. To all intents and purposes he was one of the staff and worked with the personal cooperation of Gen. Kuhn, whose personal letter to Mr. Clark we are permitted to include in this report.

HEADQUARTERS SEVENTY-NINTH DIVISION,
AMERICAN EXPEDITIONARY FORCES, FRANCE,
May 2, 1919.

From: Commanding general, Seventy-ninth Division.
To: Mr. Kenneth Clark, Y. M. C. A.
Subject: Services to the Seventy-ninth Division.

1. On the eve of the departure of the Seventy-ninth Division for the United States I wish to express to you my sincere appreciation of and heartfelt gratitude for the invaluable services you have rendered the division throughout its entire existence.

2. Having joined the division at Camp Meade on its very first days as official song leader, you followed it to France in the capacity of a Y. M. C. A. secretary. Both at home and abroad your work has been uniformly characterized by a high degree of enthusiasm and self-sacrifice and has been of incalculable benefit in preserving the morale and good spirits of the division in its darkest hours of trial. You have shared uncomplainingly the hardships and exposures of the humblest soldier at great risk to your health and have spared no efforts to bring cheer and good feeling to the men.

3. I regret that your services can not be recognized in a more fitting manner than by an official letter. Your reward consists in the grateful recognition by thousands of officers and men of the cheerful hours owing to your efforts. You may rest assured that so long as men of the Seventy-ninth Division foregather, your name will rise to their lips, and "Let's go" will prove an inspiration to many in their future career.

4. I am confident that I speak for every man of the division as well as for myself when I wish you every success in life.

JOSEPH E. KUHN,
Major General, United States Army.

Embarkation.

In the big embarkation camps singing was on a basis entirely different from that of the systematic training camp. Men stayed at Newport News, Camp Merritt, N. J., and Camp Mills, Long Island, from 3 to 10 days. Rapid-fire, high-powered work was required not only by the time limitation but by the temper of the men. Sings were by regiment, and the song leader rarely had each group more than two or three times. Geoffrey O'Hara, stationed at Newport News, added to the regimental sings the training of entertainment units for the ships. These groups were coached, "tried out" in camp and in the community, and then sent aboard ship.

At first H. Stanley Haskins devoted himself to Camps Merritt and Mills. Later, by cooperating with the Red Cross, he found it possible to conduct singing at the Hoboken docks. Still later, when he enlisted in the Tank Corps, Music in the Camps, October 19, 1918, had this to say of his work:

The last few weeks before sailing finds the men of our Army in a peculiarly fine and sensitive state of mind, and Mr. Haskins thoroughly understood his problem. Whether or not they had ever sung, they sang before they left America—men and officers together. The few units that had had no singing were from camps either entirely without a song leader or where the song leader had so recently been assigned that he had not reached the entire camp before the troops moved.

Mr. Haskins's frequent reports have been most complimentary to the Army song leaders and their work. He found that in the main the men all sang, sang well, and with a surprising uniformity of style. Their expressions of enthusiasm for singing and a real affection for their respective song leaders were also a part of their programs.

For the past three months Mr. Haskins has been working directly at the piers of an embarkation port, and no boat has sailed so early or so late that the men have not had a chance to sing while the canteen service of the Red Cross served the farewell coffee and rolls. Commanding officers and officials of the Red Cross say that the departure of the "singing ships" is beyond any description or any previous experience, and Mr. Haskins is kept busy explaining that the miracle happens because of a corps of ardent song leaders in the training camps throughout the country.

Army nurses.

United States Army nurses were mobilized in New York City, where at the Seventy-first Regiment Armory they were given the necessary military drill and at the Judson Memorial Church celebrated the dedication of their unit flags. Ervin W. Read, detailed for this work, introduced singing in the drill period and conducted at the flag services.

In August, 1918, Dr. Reed wrote:

Many nurses' units have mobilized in the city since my last report, representing the "Golden West" and the "Sunny South." All have packed up their troubles in their old kit bags, and not only "smile, smile, smile" but all "sing, sing, sing" most beautifully.

Not long ago two transports of United States Army nurses and troops sailed for "over there." As the Army nurses were lined up in military formation on the deck of their vessel they sang to the men in khaki as they marched aboard their ship at the same pier—

When you come back,
And you will come back.

The men replied, singing with a zest:

It's a long way to Berlin,
But we're on our way, by heck.

For over an hour before sailing this antiphonal singing was kept up, and an eye-witness tells me that it was the most impressive thing he had ever experienced. As the two ocean greyhounds slowly pulled out into the stream and headed for the channel, one could still hear the troops and nurses singing:

When the great red dawn is shining,
Back to home, back to love and you.

Voice work with officers.

Many of the song leaders instructed officers in the use of the voice. Of his pioneer experience at Fort Niagara the summer of 1917, Robert Lloyd writes:

As I grew familiar with the military work I became cognizant of the fact that not 2 per cent of these student officers had the faintest idea of how to use their voices in the giving of commands. It positively made my throat ache to hear the attempts of these men to send a command ringing down the line of a company, and only succeeding in accumulating a raw hoarse throat. I consulted with Col. Heavey, senior instructor, and Capt. Comiskey, and found both gentlemen keenly sympathetic and deeply interested in this phase of the work. At Capt. Comiskey's invitation, I delivered a lecture on this subject to his company, inserted into the regular schedule of their work. The result of this lecture was so startling and beneficial that I was immediately invited by Capt. Underhill and Capt. Ostermaier to give the same talk to their companies. Then Col. Heavey, who has given much thought and study to this subject, invited me to lecture to the whole regiment in battalions, which I was more than pleased to do, as this instruction bore directly on the military value of the training.

We are indebted to Charles G. Woolsey, Army song leader at Camp Wadsworth, for the following letter:

CAMP WADSWORTH, S. C.,
August 14, 1919.

From: Col. W. G. Bates, Fifty-fourth Pioneer Infantry, United States Army.
To: Charles G. Woolsey.
Subject: Singing and voice culture.

1. Before leaving Camp Wadsworth, I wish to write and tell you that I consider the work you did in the voice culture school for the officers of the greatest possible value.

2. As you know, some of the officers had very bad voices and with the limited time at our disposal the results obtained in several cases and the improvement noted were very remarkable. It would be a splendid thing if the officers of every regiment could avail themselves of your services.

* * * * * * *

4. I believe that the work you are doing, both in voice culture and singing, is of the greatest possible benefit and I wish for your continued success.

W. G. BATES,
Colonel Fifty-fourth Pioneer Infantry.

S. A. T. C. and R. O. T. C.

Singing was included in the war aims courses planned for the Student Army Training Corps and the Reserve Officers' Training Corps. Music in the Camps for November 16, 1918, states the organization of the work was then well under way:

Singing in the Student Army Training Corps is under the supervision of Peter W. Dykema, who was granted a leave of absence from the University of Wisconsin to become Army songleader for the posts in the vicinity of Washington. Mr. Dykema served in this capacity during the summer months, and is now conducting the regional conferences throughout the country. The secretary for this branch is Lieut. Hollis E. Davenny, who is in the Washington office of the Commission.

The following Army songleaders have been released from camp assignments to act as regional supervisors for the S. A. T. C.:

John Archer, 491 Boylston Street, Boston, Mass.
Eric Dudley, 1101 Engineer Society Building, 29 West Thirty-ninth Street, New York, N. Y.
Frank L. Waller, Lewis Institute, Madison and Robey Streets, Chicago, Ill.
Arthur Lawrason, 315 Fourteenth Avenue SE., Minneapolis, Minn.
E. Rowland Dawson, College Building, 1422 Lydia Avenue, Kansas City, Mo.
Frank R. Hancock, University of Texas, University Station, Austin, Tex.
Ira Hamilton, Monadnock Building, Third and Market Streets, San Francisco, Calif.
Reese F. Veatch, Montana Building, Helena, Mont.

The work has been organized according to the following plan: Accredited universities have appointed their own songleaders. These songleaders are attending regional conferences conducted by Mr. Dykema or one of the regional supervisors. Practical demonstration of Army singing has been given with the student body, the songleaders have attended classes in conducting and have been tried out. Much good talent has been discovered and those who qualify after returning to their universities are officially appointed songleaders by the Commission and are entitled to wear the uniform and insignia, although the salaries are paid by the universities.

The regional supervisors will give continued assistance by means of conferences and personal visits to each university and college.

Although the singing spirit differed in the various schools and universities, it was generally found that true Army singing contributed something even to the most enthusiastic glee club. One of the most interesting accounts comes from Frank R. Hancock:

During the one month of this R. O. T. C. work my headquarters were at Dallas, Tex. From there the work was carried on by weekly trips, covering

three schools per week. Thus each school was given more time than in the S. A. T. C. work. The following brief account will serve to give a general idea of the effect of this singing in the average type of southern college. At the ——— Baptist College, in Texas, I was received cordially by the president, and after a conference with the two members of the faculty most likely to become candidates for the position of instructing songleader for the college, arrangements were made for a series of sings and meetings of a song school. The very first sing captivated the entire student body, insuring the greatest success at the start. The song school for the boys proved a revelation to the two instructors in music, who were on hand to get all possible points. At night there was a general sing in the girls' dormitory from 6.45 to 7.30. Many boys were present, and I should say that the school had never enjoyed such a "peppy" joyous time. By that time I had found out that there was such close surveillance over the pupils that they had absolutely no chance to develop honor, and it appeared that they thought it perfectly fair to "get away with" anything under such a system of policing. And so the situation was one of narrowness and stultification. Thus it was very evident that any breaking down of this state of affairs would be a benefit to the whole college. And so I redoubled my efforts to smash all precedents and thereby bring about a desirable change. A delay which allowed me to remain at this place four days instead of two only served to assist in bringing about my hopes. To make a long and interesting story short, the result was that on the fourth morning even the president and the dean of the college led "Katy" and other songs in chapel! All barriers went by the board as the boys and girls simply thundered their applause, delighted that they could feel something of a freedom of expression and a congenial intimacy where there had always been repression and formality. That night the wife of the president, in charge of the girls' dormitory, told me that not since their connection with that college had there been any such application to studies, good deportment, and congenial atmosphere as there had been since the institution of the singing four days before. Needless to say that I left there feeling that our work was eminently worth while.

Women song leaders.

Although not feasible to appoint women as song leaders for the large camps or for training divisions, three women served effectively in small camps and detachments near their homes. In all three cases they commenced as volunteers and succeeded so well that their commanding officers requested their official appointment and gave them every assistance. Music in the Camps for August 10, 1918, comments upon the appointment of Mrs. George Barrell, who was one of the original members of the national committee on Army and Navy camp music:

Military groups and workers in the war-industry plants in and around Buffalo have responded with such overwhelming enthusiasm to Mrs. Barrell's voluntary efforts as a songleader that she has been appointed Army Songleader for that district.

Peculiarly happy circumstances led to this first appointment of a woman for the service. Mrs. Barrell lives in Buffalo, where she has been the chief reason for the very progressive musical life of that city in both professional and community lines.

As Buffalo does not have one large camp requiring the continued presence of a song leader, assigned to one commanding officer as civilian aide, Mrs. Barrell works from her own home as a center, organizing and conducting the singing in the various groups, which now include Fort Niagara, base hospital at Fort Porter, Curtiss aircraft factory, and the mechanics' class at the Technical High School.

Mrs. Barrell also visited the camp of the Polish Army, in training on the Canadian side, and presented them with copies of the new Army song book. Singing at Fort Niagara was included on the military schedule and brought tremendous pleasure to the men who were disappointed and discouraged over failing to qualify for

overseas duty. Of going to meet them as they returned from a hike, Mrs. Barrell wrote:

They were surprised enough to see me, and probably wondered what had come up out of the ground, but we sang all the rest of the way and it was wonderful.

Of the opening of the Balloon School at Arcadia, Calif., Miss Antonette Sabel, of Pasadena, writes:

I arrived at the post with the first trainload of soldiers. There was nothing more than the stables there in which to work. The Y. M. C. A. fitted up one as well as they could, and on the opening Saturday I was there to greet the homesick, tired men, about 500 strong. I shall never forget their faces when I asked them to sing. Sing? Why, they didn't want to sing. Who was this woman up there anyway? Well, before many minutes they found that after all I was just a friend, a real friend, and they sang in a way I'll not forget. And from that night on their interest and enthusiasm grew and grew.

While still a volunteer, Miss Sabel organized two glee clubs, a quartet, and an octet, and a post band. Of securing the instruments she says:

But where was I to obtain all these instruments? The personnel officer told me that he had a friend who would give $500 as a nucleus so I went to the Birkel Music House, in Los Angeles, and asked them to let me have the full quota, with a cash payment of $500. I said I was sure the rest could be raised. So they gave me the instruments. You ought to have been there the day I opened the packages and gave out the instruments to the men. I felt like Santa Claus. And then the first rehearsal. Can't you just hear it? But I smiled and smiled, and it was such a hot day, too. But the men were enthusiastic still.

In September, 1918, Miss Sabel was officially appointed song leader and assigned to March Field as well as Arcadia, spending three days a week at each camp. Miss Sabel continues:

My schedule at March Field, as well as at the Balloon School, included private instruction in voice, piano, and harmony for two hours each morning, in addition to special appointments. I taught as many as 50 men a week privately.

We followed the regular program of songs guided by the main office at Washington. I am sure my men were fully conversant with every war, heart, and home song that was sung by all other soldiers anywhere. I made it my business to know just what was happening in other posts, as my men must be as well, if not better prepared. Due to the fact that all my work was a voluntary effort on the part of the men, we regarded the results as stupendous. They would stay in camp on their liberty days and nights to sing with their unit or squadron or company.

One of the best singing schedules was secured at Fort MacArthur, Calif., by Mrs. Josephine Browne MacClure:

HEADQUARTERS COAST DEFENSES OF LOS ANGELES,
Fort MacArthur, Calif., December 13, 1918.

Memorandum.

1. Memorandum, these Headquarters, dated December 7, 1918, is hereby rescinded, and the following is substituted therefor:

2. The following program of community singing will become effective at this post on Monday, December 16, 1918:

Days.	Company sings.	Training of song leaders.	Battalion singing.	Singing by assembled personnel.
	A. M.	*P. M.*	*P. M.*	*P. M.*
Monday	8.15 to 8.30	1.00 to 2.00	2.30 to 3.00	.....
Tuesday	8.15 to 8.30	1.00 to 2.00	2.30 to 3.00	.....
Wednesday	8.15 to 8.30	.....	.....	1.15 to 1.45
Thursday	8.15 to 8.30	1.00 to 2.00	2.30 to 3.00	.....
Friday	8.15 to 8.30	1.00 to 2.00	2.30 to 3.00	.....

3. Company and detachment commanders will designate as many men of their respective organizations (not to exceed four) as possible, for training as company songleaders. They will furnish the Army songleader, Mrs. MacClure, with the names of the men selected.

4. Company song leaders will be excused from guard and fatigue, or any other duty that would interfere with this work.

5. Song leaders will report at the Y. M. C. A., Upper Reservation, at 1 p. m. Mondays, Tuesdays, Thursdays, and Fridays.

6. Men selected for songleaders must possess initiative. Good voices are desired but not necessary.

7. Company "sings" will be led by the company songleaders, alternating at the discretion of the company commander.

8. At least one officer of each company and detachment will be present at every singing drill.

9. For battalion singing the organization desired on each day will be announced on Saturday by the Army songleader. This will allow the organization commander to have their schedules one week in advance.

10. It should be realized by all concerned that this singing is as much a part of our military training as our daily drill. Officers are, therefore, expected to enter into it with the same enthusiasm.

By order of Col. Williams:

RUSSELL RYAN.
Captain, Coast Artillery, Adjutant.

That Mrs. MacClure earned this schedule is proved by the account of her beginning:

My service as song leader of Fort MacArthur began in March, 1918, seven months and a half being given voluntarily without remuneration, during which time I held the position of official songleader by local appointment, the men coming to me at such times as I could arrange for the Y. M. C. A. Building, no other building being available. After receiving my official appointment from the Commission I was given full military recognition for a singing program, the men reporting to me by battalion and en masse at schedule times; also song leaders were given intensive training.

My work began through a keen desire to be of some use in winning the war. While visiting Fort MacArthur one day last spring my work was revealed to me. I found at the lower reservation several hundred lonesome, homesick men, mostly Texans, who had been in quarantine for some weeks. Knowing the subtle power of music and that the greatest way to help people was to make them help themselves, I interviewed some of the officers and secured permission to try to start the men singing. Up to this time nothing had been done in the way of community singing at any of the camps near here, and I had a very vague idea as to how to begin. However, through the efforts of Capt. T. E. Duncan, a purse was made up among the officers to cover the expense of music and song sheets, and arrangements were made with the Y. M. C. A. for the use of their building.

I arrived on the date set with a good accompanist, to find a crowded house, through curiosity of course, but before we had finished the third song interest and enthusiasm ran high. The officers were delighted with the "esprit de corps" that was created and asked me to come as often as possible. I organized several quartets and started a glee club. I realized that as the men were going overseas they should have a song leader, but as I was learning the game myself my instructions were not very definite. However, when the Fifty-second Ammunition Train left in April for overseas they were pretty well equipped. One soldier wrote back, "We are well and happy on our way, singing Heligoland. We are greatly indebted to you and will repay you by singing over there." Another wrote, "Last night we sang in the company street until 11. We sure are doing some singing, since the boys are moneyless and girlless and have to stay in camp. Our train can beat them all."

No work is ever lost and it bears fruit in most unexpected places, places that are not confined to camp. A wife of one of the privates said to me, "Mrs. MacClure, you know I never heard my husband sing before he went into the Army. Now, when he is home, he is always singing around the house and it makes things lots happier, even if the debts are not paid."

Glee clubs, minstrels, and quartets.

The National Army was full of talent and the country was under a second debt to these young fighters for the excellent entertainment they provided, both in and outside of the camp. The combination of professional standards with the underlying reality of the war gave to these performances an indescribable quality—a poignancy that sometimes made the gayest number stab to the heart. Small wonder that a New York critic, reviewing a postwar spectacle, spoke of the "empty procession of uniforms" worn by the chorus, adding that the men in the service had taught us the real thing. But it was not only New York that knew these soldier troupes—the country over heard quartets, sextets, glee clubs, minstrels, and musical comedies. David Griffin, who organized probably the first minstrel troupe while serving at Camp Jackson, later made all of Texas ring with the praises of the Kelly Field Glee Club. Mr. Griffin tells of their tour in the interests of the fourth Liberty loan:

The Kelly Field Glee Club finished its tour in aid of the Liberty loan in the eleventh Federal reserve district on Wednesday morning of last week, and since that time I have been largely recuperating from the effects of it. The deputy governor of the Federal Reserve told us we had drawn crowds where everything else had failed. Austin wired that the club "thrilled" the audience to wild enthusiasm and was responsible for the greatest rally ever held in the city.

We sang in 15 towns and cities in 11 days and had to turn away hundreds wherever we sang indoors. The people treated us like gods and showered favors on us, meeting us at the trains with Packards, Chandlers, Cadillacs, etc., and showing us their cities and entertaining us at the homes. We suffered from too much festivity. The program at Sherman is typical of that we sang everywhere and, believe me, the speaker came on in the midst of more applause than he could wish for. Of course, there were encores, and these consisted largely of popular camp songs, but sung in parts and with changes of tempo. Mr. Evans, Army songleader, recently appointed, told me that the commanders at Fort Sam Houston and John Wise and Camp Stanley, every one of them, asked him, "Can you get us a glee club?" which I wasn't too modest to interpret as expressing a desire on their part to rival Kelly Field.

Later Mr. Griffin wrote of his method of promoting community singing:

During the quarantine of the field that preceded Christmas the glee club made another tour, going to Austin, Waco, Temple, and Belton, under War Camp Community Service auspices in the interest of community singing. The results achieved were sensationally successful, and in saying that it was the best community singing I have ever heard, I flatter myself, not as a leader, but lay credit entirely to the method employed, which I feel could be extensively used with great profit.

Every man in the glee club is an accomplished community songleader now from having assisted at so many sings as well as being trained as a songleader. They circulate through the largest auditorium and lead groups of people nearest to them while getting their tempos and expression from a central leader. They go into a crowd of strangers with the utmost confidence and make them all sing. They are so used to following a central leader that there is precision in attack and in ritards and marks of expression can be observed. It has been everybody's observation, I am sure, that in community sings those who sing best are those nearest the leader, and it is difficult to reach those on the outskirts until the whole crowd is warmed up. This multiplicity of leaders' method gets everybody going from the very beginning provided the leaders are more than time-beaters, of uncertain beat. I would stake my glee club leaders against any crowd for producing results.

As I read this, it sounds very boastful, which I do not mean to be, but mean to carry the impression that I am most enthusiastic over the method of many leaders. There were 32 leaders at the community singing recently in the cities named. The results were well worth writing about, and there was no blood-sweating on the part of the central leader. There was keen enjoyment for the participants and a choral tone of beauty and under excellent control.

Camp Pike learned to appreciate these entertainment units during the quarantine for influenza. Only those who actually experienced it can understand the ghastly conditions of that scourge as it spread its black pall over our camps. Nearly all of the songleaders chose to remain in camp and served in every possible capacity—those with cars working day and night for the comfort of bereaved relatives and friends. George E. Knapp reported at the time on Camp Pike:

Quarantine was strictly enforced both in camp and in Little Rock. On Monday Mr. Hart, dramatic director, and I asked permission of headquarters to carry out the following idea and we were given support at every stage of its development. We scoured the camp for talent and assembled two pianists, two groups of singers and two small orchestras. Two trucks were obtained at the quartermaster's, two pianos from the K. C., and the respective outfits loaded on the trucks toured the camp each night of the week. Mr. Hart has charge of one truck and I the other. He has a quartet of singers, five jazz men from the commissioned officers' training camp, band and pianist, and I had a violinist, guitarist, banjoist, pianist and four "singists." Each truck had three men to hold the piano in position while we were in transit. Canvas signs painted by the quartermaster in red and blue read: "Che-e-r up! Kill the flu! Cheer wagon." These were attached to the sides and rears of the trucks. Each truck took a different route and stopped in the middle of each block on every street—it requiring the week to get completely around the camp. However, on each night one of the trucks made the base hospital and the emergency field hospital, reaching all the sick. The program at each stop lasted from 15 to 20 minutes. Two of my boys did character songs, and my little orchestra could respond to any request whatever for the popular songs. Impromptu songs and dances by men at the areas visited added variety to the programs. We were enthusiastically received, and left amid cheers and fervent "thank you's" and "Come again to-morrow night." We started at 6 p. m. each evening and kept at it until 10. After the first night requests were phoned in by company officers, "Can you please come to our area to-night with the 'Cheer-up wagon?'" Officers from headquarters down here expressed high praise for the stunt and the camp surgeon said it was worth a ton of medicine.

When quarantine was finally raised, a Little Rock paper commented editorially:

A RECORD AT CAMP PIKE.

Much praise is due Col. Charles Miller, the commanding officer at Camp Pike, and the medical, field, and line officers for the effective manner in which the fight against the influenza epidemic has been carried on at the cantonment. Prompt measures were taken to handle the disease, and it did not spread nearly so rapidly or with as serious results as the public had feared.

Among the measures which were especially commendable was that of sending "cheer-up wagons" through the camp to keep up the spirits of the men in quarantine as well as those who were ill. These wagons not only furnished music, but also staged outdoor vaudeville attractions for the soldiers, so that the latter could view the entertainment from their barracks.

The entertainment programs were donated by various talented soldiers at the camp, and undoubtedly resulted in keeping away much of the depression which ordinarily accompanies any epidemic and quarantine.

Cooperation with affiliated organizations.

Assigned primarily for military duty and representing the commission directly, the song leaders nevertheless found many ways of cooperating with the organizations affiliated with the commission. Through the War Camp Community Service they developed many community choruses in towns near their camps and conducted general community singing at many meetings for civilians and soldiers. War Camp Community Service made themselves responsible for the arrangements and transportation, in many cases furnishing a car for the exclusive use of the song leader. Delightful con-

nections were made between the camp and community, and hundreds of business men at meetings of the Association of Commerce, Rotary or Kewanis Clubs have learned to sing the songs of their "boys" in true Army style. Every songleader in service worked for the Liberty loans, taking with him camp units such as quartets, "pep" squads, the song leaders' class in toto, or a band or glee club. Inside of camp the Liberty Theaters were used both for scheduled sings in the daytime and for informal singing at night before the "show" or between acts or reels. However, there is no song leader who has not enjoyed the hospitality of the Y. M. C. A., the K. of C., and the Jewish Welfare Board. Their auditoriums have been available from the first, and, placed as they are in various sections of the camp, have housed song leaders' classes, battalion and regimental sings on schedule, and many Army lectures where singing was featured. These organizations had included in their personnel song leaders for their own meetings and entertainments. As interest in strictly military singing developed, the following arrangement was made with the Y. M. C. A., whereby the Army songleader could avail himself of assistance in carrying a heavy schedule:

FUNCTION AND RELATIONSHIP OF WAR AND NAVY DEPARTMENT SONGLEADERS AND Y. M. C. A. CAMP MUSICAL DIRECTORS.

[Arrived at in conference at Prince George Hotel, New York, Monday, Jan. 28, 1918.]

Present: Messrs. Mott, Bartholomew, Tichenor, Brice, Hanmer, and Miss Brundage.

1. The great value and importance of music as a military force.

2. The need of materially increasing, coordinating, and relating the efforts of the War and Navy song leaders and the Y. M. C. A. music directors in the development of a singing Army and Navy.

3. The songleaders of the War and Navy Departments are under the supervision of the Commissions on Training Camp Activities and serve as civilian aides to the commanding officers in the development of singing as a military force. They are paid from Government funds and assigned to the Quartermaster Corps at large. They may assist, in case their camp duties permit, with community singing in the vicinity of the camps.

4. The Y. M. C. A. camp musical directors are employed by the War Work Council and assigned to the camp staff of the Y. M. C. A. They are under the supervision of the camp general secretary, through whom or by whose authority they act in any communication with the military authorities. They will work in connection with the social, religious, and other singing programs in the Y. M. C. A. activities, and will function as associates of the song leaders of the War and Navy Departments in the work with the various military units. The task is so great that both these men are needed.

5. It is highly desirable that in all their work both men shall keep in mind the objective of a singing Army and Navy and the value of music as a factor in military efficiency. To this end the training of company leaders of singing should be emphasized as well as mass singing for developing the proper military spirit and stimulating the fighting morale.

Christmas, Easter, Memorial Day.

As much as possible was made of these occasions in camp. Our war Christmas (1917) was trying enough, and general bad weather added to the depression. Elaborately planned programs may have been interfered with, but nothing could stop the carol singing; it adapted itself to the rain and snow, large groups or small, wherever it was possible to congregate. John Driscoll reported from Camp Lee:

I had suggested about two weeks before Christmas that if the different commands were to celebrate it would be a good idea to include Christmas carols, and from that time on my work was cut out for me. I was literally besieged

by requests that I come and teach carols. For a while, I thought I had taken too big a bite, but finally arranged to secure the numbers, and with the aid of volunteer pianists, violinists, cornetists, etc., we got along finely. The result was that we had singing and a good time generally in almost every company in camp. Those who could not, for various reasons, learn the carols sang songs of their own; and among the colored contingent I was delighted to hear such hymns as Swing Low Sweet Chariot, Prepare Ye the War, etc., sung in real jubilee style. Despite the fact that I was kept quite busy, I found time, with the assistance of Lieut. Johnson, Company L, Three hundred and nineteenth Infantry, to rehearse about 600 men of that regiment in carol singing, which we intended should be used at the big tree that was planned but did not get over, owing to the impracticability of lighting, etc. The tree idea failing, and having the chorus in fine shape, I felt that it should not be wasted, so decided to do some serenading on Christmas morning. Lieut. Johnson got the men to volunteer to arise early, and when I arrived at 5.45 a. m. at the appointed place, every man was there. We first serenaded Gen. Brett at his quarters, then Col. Cochen of the regiment, then headquarters.

This bit of work has created a great deal of interest, and I have been congratulated by a great many of the officers, some of whom said they had never heard anything quite so good, which is very encouraging, and is an incentive to do bigger things. It was very inspiring to see these fine young fellows, after singing at one place, at the command of Lieut. Johnson fall in and march to the next place. It really looked like a regiment when in columns of eight abreast.

Of the Easter services the following spring probably none was more impressive than that of Camp Funston, just before the departure of the Eighty-ninth Division for overseas. The altar with its cross was on the crest of a hill, the entire hillside dense with soldiers (the entire camp), and hundreds of civilians. Chester Guthrie led the singing accompanied by the division band of 300 pieces.

Bands.

Bands were under the old order and powerless to meet the needs of the new Army and new times. The occasional good band was usually due to regimental pride on the part of the men themselves or the personal enthusiasm of the colonel. Fortunately many of the song leaders understood bands, and volunteered on an informal basis to do what they could. This usually meant assisting the individual bandmasters by securing instruments and music, giving individual lessons to ambitious players, and organizing a division or massed band for ceremonial occasions. Band contests stimulated the interest and learning to play well for the singing was a new feature. The chief difficulty in accompanying the singing was the lack of music in suitable keys and good voice leading. The band books were prepared by the National Committee for this purpose and presented to every official band of the Army and Navy. Money for publishing the band books was contributed by the Matinee Musical Club of Philadelphia, the Chromatic Club of Buffalo, and the Rubinstein Club of New York.

From the first the Committee worked to bring about a reorganization of the bands, and while matters were pending the Commission took the initiative and appointed five camp band instructors on the same basis as the song leaders. Splendid results were obtained in each case. Bandmasters welcomed the assistance and standards were raised in both repertoire and performance. We quote from Music in the Camps of June 1, 1918, an article by Mr. Walter R. Spalding:

BANDS AT CAMP DEVENS.

The eight regimental bands at Camp Devens under the general supervision of Mr. Modeste Alloo, who was appointed last autumn divisional band super-

visor by the National Committee on Army and Navy Camp Music, have made genuine progress; and this has been demonstrated both at the camp itself and in a number of public appearances in Boston, Cambridge, and adjoining cities. Almost all the bands are now at the full number recommended by the Committee, namely, 47, and the grouping of the instruments is that established by the subcommittee on band music, of which Mr. Goodrich is the chairman. There has been a very genuine improvement in rhythmic precision, in sonority of tone, and also a great advance in the quality of the repertoire which is being used. This repertoire now includes the best military marches, and also a number of concert pieces from American, French, English, and Italian sources, and it is only necessary to hear one of the bands to be convinced of how thoroughly the men enjoy the good work which is being done and to realize that they are putting their whole soul into the work. The best single band is undoubtedly that of the Three hundred and first Field Artillery, which has been so ably developed by Mr. Harrison Keller. This band has played at a number of concerts in Boston and vicinity during the last few months, and has always been the basis of larger composite groups which have played for Red Cross meetings and other charitable activities, under the leadership of Mr. Alloo.

Whenever the bands have played they have called forth the most enthusiastic approval from the military authorities, from the public, and from professional musicians of all classes. The above statements, which can be amply substantiated by written testimonials from the military authorities and from musicians, make it clear that the policy of having bands in every training camp supervised by a competent expert authority is no longer one of doubtful experiment, but has amply justified its validity, and the committee earnestly hopes that the authorities at Washington may authorize the establishment of such a band supervisor in every one of the training camps.

Immediately following the article is the first announcement that the War Department has issued a new order, based upon recommendations of the National Committee on Army and Navy Camp Music, and approved by Gen. Pershing, providing as follows for the reorganization of regimental bands:

Increase in size from 28 to 49 pieces.

Commission as first and second lieutenants for bandmasters, according to ability and length of service.

An initial appropriation of $200 and $15 per month thereafter for maintaining musical library for each band.

Carl Venth trained 11 bands at Camp Bowie, 7 at Camp Travis, and many small groups and individuals. In all 485 bandsmen came under his personal direction. Leroy Allen served in the same capacity at Camp Kearny, Patrick Conway at Camp MacArthur, quarters at Boston.

At a meeting of the National Committee on January 10, 1919, Mr. Wallace Goodrich made a complete report on his work as chairman of the subcommittee on bands:

At the time the armistice was signed the War Department by a general order had created—

(1) One Army Band School at Fort Jay, Governors Island, for the purpose of training bandmasters. Examinations were to be held in various parts of the country, which examinations were open both to civilians and soldier talent. These examinations were outlined almost exactly in accordance with the recommendations of the National Committee on Army and Navy Camp Music. Successful candidates were then to be sent to Fort Jay for a four weeks' course, as the object was to give the men the necessary military routine. Provision was made for 75 men at the time, and the musical work was to be under the direction of Capt. Clappe and Lieut. White, while the general administration and military training was to be under a major, assisted by several subordinate officers.

(2) Provision for band schools in eight camps, designated as replacement camps. This provided for eight bands under the direction of leaders recom-

mended from the band school at Fort Jay, each band composed of about 350 bandsmen from the various band schools to be established throughout the country under the Committee on Education. It was proposed that the work of each of the eight bands be supervised by an officer ranking as a captain, the band leaders being lieutenants.

(3) The Committee on Education was to authorize schools and colleges to give a two months' course of instruction to bandsmen (civilians). Under the plan proposed the men were to be inducted into the service before beginning course of instruction. After training for two months unsuccessful candidates were to be assigned to other duty than that of bandsmen.

(4) The creation of the office of supervisor of Army music, to be made a member of the General Staff, and to be appointed to the War Plans Division, Training Branch of the War College.

With the signing of the armistice all these plans were abandoned, although everything is ready to be put into operation if needed.

The present commissions of bandmasters were all for the National Army and will cease automatically with the signing of peace. Commissions for bandmasters in the Regular Army will come only if some plan of organization is adopted.

The recommendations of the National Committee on Army and Navy Camp Music for the reorganization of the bands were practically in accord with those of Gen. Pershing, and, barring a few differences and omissions, which were decided in accordance with Gen. Pershing's wishes, are exactly the plan which has been adopted by the War Department.

Of his work at Fort Oglethorpe Tolbert MacRae says:

Morale branch.

The most interesting feature was my association with Col. E. L. Munson, now head of the morale branch of the Army. I was asked by Col. Munson to arrange a singing program for the Fifteenth Battalion, which was used as a laboratory for working out this morale system. I had a songleader in each company who many times was the morale sergeant of that company. It was in this battalion that the song Good Morning, Mr. Zip, was used to jolly up the men and take away the unpleasantness of having their heads mowed. I believe this was the only detention camp in the United States that men wanted to come back to. I have met men who had been sent out to other units after their detention period who would wander back to the Fifteenth Battalion to enjoy the good times we put on.

When called to Washington as head of the morale branch Col. Munson immediately emphasized the importance of singing, and the morale officers appointed to each camp have furthered the interests of the singing program and assisted the song leader in every way.

Regular Army.

Francis Russell and Howard Wade Kimsey have met their Mexican border assignments with true pioneer and missionary spirit. Mr. Russell conducted regimental song contests of high order at Fort Bliss and used glee clubs and smaller groups in every Liberty loan drive, inaugurating community singing in that part of the country. His report of Christmas, 1918, is typical of his untiring effort:

After receiving bulletins regarding Christmas music in camps and hospitals, and after doing all the arranging possible for same at Fort Bliss and at Douglas, Ariz., still under quarantine for the "flu," I took the liberty of going to Fort Bayard, N. Mex., to see if I could be of assistance in the Christmas festivities among the tuberculosis patients there. I expected to stay there only a few days and then go to Douglas and Nogales. On my arrival I was made so welcome and found so much that could be done that I agreed to stay over Christmas and was urged to stay over New Year's.

Mr. Russell reports his work in calendar form and the following excerpts are given with the regret that lack of space necessitates cutting at all.

December 19.—Made member of post Christmas committee. Placed in charge of Christmas eve program and the arranging of other activities.

Band glee club sings with own leader, 10 to 11 a. m.

Lead singing at "Y" building, 2 to 2.30 p. m.

Find talent in Transport Company 402 and find minstrel show ready for material, which I will furnish. Am asked to return to post by commanding officer to help with this.

Permanently organize post band glee club with its own leader (former Delaware, Ohio, College male quartet member), 6 to 7 p. m.

Sing at "Y" building, 7 to 8 p. m. (About 300 in attendance, capacity of building.)

December 20.—Work on program all morning. Band glee club works with own leader, 10 to 11 a. m.

Program work afternoon.

Reception and smoker given by Lieut. Jones of post band, 7 to 9.30 p. m.

Make talk on music in general and rehearse glee club, 8 to 9 p. m.

December 21.—Program and material work with chaplain during day.

Confer with Col. Rockhill as to singing by Army nurses (150) if I make return trip. He believes it would be helpful, and they will soon open the Red Cross nurses' house, in which they could meet when off duty.

Am asked to have singing at officers' club (patients and others) by officers.

Big sing at Red Cross house, 7 to 9 p. m. (Seven hundred corps men, patients, officers, etc.) Used band, band glee club, corps man at piano, "Y" Secretary Rahde with banjo, and the entire audience. Had a sergeant sing La Marseillaise in French in honor of Lieut. Picard, of France, who attended with the commanding officer. Sang all the old songs, camp songs, and closed with Star-Spangled Banner in the key of C as an experiment, and it went well even in this high key. So much for the A-flat and B-flat query. Also had Negro "lunger" do some step dancing, which made a big hit. There is a noticeable lack of volume among the "T. B." patients.

December 24.—Final program work, morning.

Visit all wards with band, 2 to 4.30 p. m. Patients very enthusiastic over music.

Grand Christmas eve program at Red Cross house, 7 to 9 p. m. (Eight hundred and fifty see program.)

Silver City group could not appear on account of bad roads. I announced all numbers and gave two readings (well received), and was asked by Miss Gallagher to help coax the audience sing the chorus of Tim Rooney's at the Fightin'. Did this. Much to my surprise, the audience called for mass singing of Smiles, which I had taught some of them on Thursday, using association of ideas as means of memorizing. Miss Gallagher (former pupil in Damrosch School) and I sang this in duet form (no rehearsal), and with the audience it was repeated a half dozen times or more. This spontaneous calling for a mass song was the best compliment I could have asked for, and the enthusiastic manner in which the audience joined in was inspiring indeed. The program closed at 9 p. m., followed by dancing till 10 p. m.

Deeember 25.—From 10 a. m. to noon I led the post band glee club (cornet to give the key) in singing in all the wards of bed patients (14). Sang very well and pleased. At the same time "Y" Secretary Rahde, with banjo, the string quartet of Truck Company 402, one of their singers, and a negro "blue" singer serenaded many of the wards and made a big hit.

Arrived home in El Paso at 2 a. m. dead tired, hoarse, and all shot to pieces, but with the satisfaction of having done some good for the Christmas of those who lie waiting for the last assembly call, after having done their bit in the World War.

If Mr. Kimsey's "off the railroad" assignments have been trying, he at least gives cheerful and stirring accounts of them:

I arrived in Marfa, Tex., at noon, October 28, 1918, and left via autotruck next a. m. for Presidio, Tex., with the folding organ and a soldier to play it. This was the beginning of the most interesting work I have done since I became an Army song leader. To give some idea of the size of the Big Bend district, I will say that the speedometer on the paymaster's auto registered 1,186 miles for this one round over the district. The Southern Pacific Railroad bounds it on the north and the Rio Grande River on the south. The entire Eighth Cavalry, part of the Fourteenth Cavalry, and a company of the Third Infantry are on duty in this district. The district commander is Col. G. T. Langhorne, Eighth Cavalry, and he is very strong for singing and saw that I had every opportunity to carry

on my work. I visited the following points on the river, with distance from railroad given: Presidio, 67 miles; Polvo, 88 miles; Candelaria, 56 miles; Ruidosa, 72 miles; Evett's ranch, 41 miles; Holland's ranch, 16 miles; Hester's ranch, 23 miles; Glenn Springs, 102 miles, the last said to be the farthest from the railroad of any Army post in the United States; and also Marathon, Valentine, and Sierra Blanca, on the railroad on either side of Marfa. On all these trips I took the folding organ, and Col. Langhorne had a man detailed from the band to play it. I saw men who had not heard a train whistle or seen a white woman for 14 months, and much of the work was done around a camp fire, though we also met in mess shacks in daytime. All of these men were given song sheets and the very best instruction I was capable of. The trip to Glenn Springs, via truck 102 miles, took 9 hours. I rode a Cavalry horse and hiked with the troops to Evett's ranch, 41 miles, and 16 miles of this was over the mountain trail, no road at all, and my folding organ and bed roll were carried on a pack mule. I spent two months in this Big Bend district, and then did not get quite done, as Gen. Cabell, Southern Department commander, sent me to Columbus, N. Mex. I also helped organize a successful minstrel show while in Marfa. If the Eighth Cavalry ever get together again as a regiment I think they will out-sing any Cavalry regiment that I have ever worked with.

One thing I shall not forget concerning the border work is this: Many times there are Mexican families living near the camps; in fact, the soldiers quite often have both Mexican children and dogs running around the camps for pets. These little ones will always gather around the singing, and as soon as they catch the tune, which is very quickly, their shrill, sweet little voices ring right out in song. In my community efforts when I lead the schools I notice that the Mexican children sing just as well as the others. A number of times I have passed a shack that would not do for a cow house in Indiana, but a Mexican family in it had a graphaphone going full blast. They all seem to love music.

From farthest northeast to farthest southwest is the experience of Everett S. Davis, of Portland, Me., who served first in the Department of the Northeast and then at Fort Bliss when Mr. Russell was transferred to the Puget Sound district. After commenting upon the success and popularity of his predecessor, Mr. Davis gives his impressions:

I have some interesting data regarding singing which I have picked up from various officers in the different camps. All agree that singing is a very important and helpful thing for the welfare of the soldiers. Everybody takes it seriously here and Government time is set aside for it. Gen. Hicock came to Nogales while I was there just to hear the men sing, and we had a big time; every officer and man was present as a matter of course.

It would be a pleasure to stay in this country a while for work. There is a big field out here and they appreciate what we are trying to give them. If you could only see what some of these men put up with in some of these isolated places, nothing would be too good for them.

The colored troops are splendid soldiers to work with, and I wish the folks back East could listen to these bands. I have heard some good bands in my time, but for tonal values I have yet to hear sweeter music than these bandsmen produce. It may be the atmospheric condition that makes the music sweeter and softer, or it may be the natural aptitude of the colored folk for music; whatever that thing may be, it is different. Colored troops for mine!

Mr. John P. Marshall succeeded so well in the Department of the Northeast, where he served as general director of both singing and bands, that during April and May, 1919, he has surveyed and organized the music of the Department of the West, where the following assignments have been made:

Maj. E. A. Sherman, San Diego and its coast defenses.

Stanley Widener, Los Angeles coast defenses and Fort MacArthur.

Leroy W. Allen, San Francisco and coast defenses.

Howard Wade Kimsey, coast defenses of the Puget Sound and Columbia River districts.

The armistice.

The signing of the armistice seemingly struck a deathblow to the singing game, but in only a few days the song leaders discovered that it was merely the war repertoire that was hooted off the stage. Soldiers forgot overnight their war and "pep" songs and took to sentiment and jazz, and shortly afterwards developed a zeal for good music and part singing. Song leaders found the work in a stage almost as experimental as it was in the beginning and were instructed to forge ahead, each man for himself, keeping the office informed of his progress. From these practical results a plan was formulated for the demobilization camps. As one song leader said, "I have not done all of these things in my camp each week, but there is nothing there that I am not doing some of the time."

PLAN FOR MILITARY SINGING.

I. Permanent units:
  (*a*) Definite military order, providing for the following schedule (not to be taken from men's free time)—
    1. Singing by company, battalion, or regiment at least twice a week for each unit.
    2. Song contests by companies, battalions, or regiments.
    3. Glee club and quartet rehearsals.
    4. Song leaders' classes, at least one rehearsal a week for each leader.
  (*b*) Informal or recreation program—
    1. Mass singing at theater and boxing matches.
    2. Camp minstrels and shows.
    3. Soloists, trios, quartets, etc.
    4. Small orchestras or jazz bands.

II. Troops being discharged:
  (*a*) Under official auspices—
    1. As much of the above schedule (I, *a*) as is possible according to conditions and length of stay in camp.
    2. Mass singing at lectures and farewell meetings:
  (*b*) Recreation—
    1. Mass singing at theaters and informal gatherings.
    2. Discovery of individual and small group talent, and personal encouragement for taking some part in community music on return home.
    3. Entertainments furnished by permanent personnel of camp and such outside talent as is available.

Song leaders report that the men show very great difference in temper and mental attitude—those who were not sent overseas are discontented and disgruntled and must be made to feel that they served their country as faithfully as the overseas troops. Overseas troops that did not go to the front are reported to be headstrong, aggressive, and inclined to "rag" the song leader or anyone else who approaches them. The main thing is to direct their mob spirit instead of curbing it. Overseas men from the front present the most subtle problem. In general there is a mental and physical exhaustion, and a certain gentleness and reticence that is difficult to reach. Song leaders agree that these men respond to the finest and best of everything. Cheap music and mediocre talent are not well received by them. Their own singing is more of the quiet, informal type.

III. Hospitals:
  (*a*) For the permanent personnel—
    1. Choruses for the enlisted men and nurses (separate and combined).
  (*b*) For the patients—
    1. Recreation halls.—Entertainments and mass signing.
    2. Wards.—Such music as is suitable—solos, quartets, etc. These should be carefully planned as to instruments, music, and personality of performers.

Song leaders report that the Red Cross officials are most grateful for their assistance in camp hospitals.

In general, it was only the seasoned Army song leader who could cope with the "armistice" spirit, but George Oscar Bowen, nothing daunted, entered the service at just that time and continued the even tenor of his way to Camp Grant. Mr. Bowen reports:

During the first month of my work at Camp Grant the program of my predecessor was continued, practically as it had been turned over to me. Right here I wish to acknowledge my indebtedness to Mr. Frank (Zip) Waller, who had been for some time the camp song leader, for his interest in giving me the right kind of a start in my work. He remained three days and showed me the "ropes," which made my beginning very much easier.

My program at the start gave me a mass sing at 7.30 o'clock each morning. If one will recall that my start was made in the middle of November, when the weather was not particularly balmy and was very wet, it will occur to him that 7.30 o'clock of a morning seemed pretty early to pull out of the blankets and start a sing. * * * I shall never forget the first one. I was in civilian clothes, which did not add to my comfort or to my effect upon the scenery. The thermometer was well down toward 30° above zero, and it was dark and cloudy. I found myself facing some 500 colored men of the * * * Development Battalions. They were not uproariously enthusiastic over getting out to a "sing" at that time of day. They had just indulged in a hurried "mess," they were sleepy and cold, and altogether uncomfortable and moody, as I found the colored soldier could be. Now, I have been in public-school work for years and know from experience just how far a gromp of boys and girls will go with a new teacher before they get down to work for him. But no crowd of school children ever "had anything" on that first crowd of colored soldiers which I faced. I tried, of course, to impress them at once with the fact that I knew my business, not by talking to them, but by getting busy with the singing. Hail, Hail, the Gang's All Here, was the first offering, and at the close of the first verse I felt that I was the whole "gang," for I had sung a solo, in a very poor kind of voice, brought on by the tramping about in mud and wet for the previous three or four days. Well, those colored boys just tried me out to the limit, but knowing that it was win them or sign a personal armistice, I stuck to it. It seemed like an hour, but in reality was only about five minutes before I had those men yelling their heads off. How I accomplished it I do not need to describe, but I found that in order to produce "pep" at that time of day, in the gray dawning, I had to manufacture it out of my own enthusiasm and hard work.

During the succeeding weeks in which I worked with those men of the development battalions I found them always ready and willing to work any time of day or night. Each company came to me twice each week, some at 7.30 o'clock in the morning and others at 6 and 7 o'clock in the evening. They were uneasy and wanted to "go home," but the one thing that seemed to interest them and bring back the old-time "pep" was the singing. This spirit was partially due to the cooperation of their commanding officer, Col. Young, who, being a musician himself, appreciated the value of music and did everything that he could to cooperate.

By the middle of December the regular organizations were pretty well broken up, and it was impossible to get definite groups detailed for the mass singing. This made the work of my department more difficult, but, on the other hand, more important. Troops were coming and going constantly, the average time of the men in camp being about 10 days before discharges were received. During this period they were kept pretty closely to their barracks ready to respond to the "pay-roll" call, which meant discharge. Their evenings were largely their own, and they assembled in great crowds at the "Y" huts to listen to or take part in the entertainment and recreational features. During the last month of my service I visited and conducted "sings" in at least two "Y" buildings every evening, and sometimes three. The men thoroughly appreciated this diversion after being confined all day, and I never found any difficulty in getting a hearty response. Frequently a company or battalion commander would ask me to conduct a special "sing" for his men, and this was done for a number of outfits, among which were the Thirty-ninth and Fortieth Coast Artillery, which were on their way to the Pacific coast, for the Eight hundred and twelfth Pioneer Infantry (colored), and several others which I can not at this time identify. These men were particularly grateful for the diversion of singing or entertainment of any kind. They had progressed as far as a port of embarkation, and being turned back on the eve of their

departure was even more disheartening than not to have left their training camp at all. They were a disgruntled, discouraged crowd of men that came into the camp at all hours of the day and night. They were thoroughly sick of "soldiering" and had but one objective in life—home.

Every man who served as a song leader in either the Army or Navy camps in this country must feel that he was privileged to have an experience which can come to a man but once in a lifetime and that no value could be set upon it in dollars and cents. The uniform courtesy and respect with which the song leader was greeted everywhere, by officers and privates alike, must have made us feel that our little service was worth while.

What they sang.

Everyone in America had an opinion as to what soldiers *should* sing, and many were disturbed about what soldiers *would* sing until it was realized that what they would sing led to what they should sing. It was natural that those who felt deeply the dignity of America's position in the war and the respect due our Allies should have thought first of the quality of the songs to be learned. It was the song leaders who found out that these songs could be taught only after the joy of singing had been created by singing the songs the men knew or made for themselves. And so this problem solved itself, generally to the satisfaction of all concerned.

One type of patriot was doomed to disappointment, however—the writers of heroic and patriotic songs. The soldier would have none of them. The singing of his patriotism stopped with the ceremonial use of the national anthem, America, the Battle Hymn, and La Marseillaise, and he probably thanked Roy K. Moulton for his verses in the New York Evening Mail:

SONGS.

I can not sing the old songs;
  I haven't time to try.
There are ten thousand new ones
  I've got to learn or die.
They're so-called "patriotic"—
  Put up the hammer. Hush!
It's not good form to knock them,
  Tho' they are mostly mush.

The soldiers will not sing them
  Amid the bombs or mines;
They will not chant nor mumble
  The woozy, floozy lines.
They'll sing the good old war songs
  When hiking and in mess,
They "can" the silly flub-dub
  And cheap damfoolishness.

Probably it will never be quite clear why the doughboy took certain songs to his heart and "packed them in his old kit bag" along with other essentials for overseas, but the secret is usually to be found in the fact that they either "clicked" exactly with some phase of the military routine or helped him through the maze of emotional experiences which swept over him so overwhelmingly and many times left him dazed and groping. The very flippancy of the song often intensified that surging undercurrent of deep feeling and impending tragedy and at the same time stayed it just at the breaking point. Its poignancy would perhaps mean to the musician the "negative accent," to the scientist the safety valve. This refers to the actual singing—a song on paper judged from a purely musical standpoint is one thing, but is quite another when sung by hundreds of men whose world has apparently swung into a new orbit, with strange and unknown rhythms. It was certainly for them to decide

what they could endure or use in the venture. If their decisions were intuitive instead of intellectual they were the more swift-winged and sure, nor did they lack balance, as is proved by the contents of the Official Army Song Book. The first edition, words only, was compiled by the National Committee in the fall of 1917, aided by the reports of the first song leaders in the field. The second edition, much enlarged, containing melody and words, with illustrations for the most characteristic songs done by John T. McCutcheon, was compiled by the committee in the summer of 1918. Each song leader in the service reported upon the success of the songs in the first edition and suggested new material which had developed in the camp or had become popular. The committee gave careful consideration to every number, and, limited by the size of the book, endeavored to include a fair proportion of songs according to the following classification: National and patriotic songs, folk songs, popular songs of the day, and hymns. It was of course necessary to omit many suggested songs, but it can be said that all of those included were actually sung by the Army. Publishers were generous in giving their permission to use copyrighted material in the song book, and also contributed piano, band, and orchestra scores for popular songs too numerous to be included in the book.

How wise the choice was no one realized until the signing of the armistice. The little khaki-covered book contained all of the old favorites which the doughboy so suddenly turned to, and, in addition, the few melodies which might be said to have won the "distinguished-service" medal with him. A copy of the book is intended for each officer and man in the service, and they are generally distributed at discharge meetings if the troops have not received them before. In every case they are received with the greatest appreciation as a souvenir of the old singing days, or as a means of learning the songs more perfectly in the present activities. The contents of the little book, which 3,000,000 doughboys are "grabbing" or "eating up" (according to the song leaders), are:

Abide with Me.
All Hail the Power of Jesus' Name.
Aloha Oe.
America.
America, the Beautiful.
Annie Laurie.
Army Trumpet Calls.
Auld Lang Syne.
Back Home to Old America.
Battle Cry of Freedom.
Battle Hymn of the Republic.
Believe Me, If All Those Endearing Young Charms.
Caisson Song.
Carry Me Back to Old Virginny.
Coast Artillery Song.
Columbia, the Gem of the Ocean.
Come, Thou Almighty King.
Dixie.
Drink to Me Only with Thine Eyes.
Eternal Father, Strong to Save.
Flag, The.
Garibaldi Hymn, The.
Garibaldi Hymn, The (translation).
Giddy Giddap, Go on, Go on.
God Save the King.
Good Morning, Mr. Zip.
Hip! Hip! Hooray!
Holy, Holy, Holy.
Home Road, The.
How Firm a Foundation.
In an Old-Fashioned Town.
Indiana.
I Need Thee Every Hour.
Joan of Arc.
Keep the Home Fires Burning.
Keep Your Head Down, Fritzie Boy.
K-K-K-Katy.
La Brabanconne.
La Brabanconne (translation).
La Marseillaise.
La Marseillaise (translation).
Land of Hope and Glory.
Last Long Mile, The.
Lead, Kindly Light.
Li'l Liza Jane.
Little Grey Home in the West.
Loch Lomond.
Long Boy.
Lookout Mountain.

Love's Old Sweet Song.
Madelon (words only)
March! March!
Men of Harlech.
Mother Machree.
My Old Kentucky Home.
Nearer, My God, to Thee.
O God, Our Help in Ages Past.
Old Black Joe.
Old Oaken Bucket, The.
On the Way to France (words only).
Onward, Christian Soldiers.
Over There.
Pack up Your Troubles in Your Old Kit Bag.
Prayer of Thanksgiving.
Rise, Crowned with Light.
Rock of Ages, Cleft for Me.
Roll, Jordan, Roll.
Scots Wha' Hae Wi' Wallace Bled.
Silver Threads Among the Gold.
Son of God Goes Forth to War, The.
Stars and Stripes Forever, The.
Star-Spangled Banner, The.
Sunshine of Your Smile, The.
Suwanee River.
Sweet Adeline.
Sweet and Low.
Sweet Genevieve.
Swing Low, Sweet Chariot.
There's a Long, Long Trail.
Tramp, Tramp, Tramp.
Under the Stars and Stripes.
When Johnny Comes Marching Home.
When the Great Red Dawn is Shining.
Who Would Not Fight for Freedom?
Yaaka Hula Hickey Dula.

In conclusion.

From Mr. W. K. Brice we have an appreciation of the ideals of the department and of the actual accomplishment during the war period:

What the Commission did (in many ways and specifically by this means) was to express a new attitude in training an army, to attack the training in a democratic spirit, to respect the rank and file as human beings, to provide them with as much civilization as possible, and build as lofty idealism as possible while they were learning a barbarous, difficult, dehumanizing, dangerous, bloody trade.

Almost everyone was skeptical of the Commission activities at first (I confess I was), and the hesitation of commanding officers to make a place for them is only evidence of how much we all had to learn. The significant aspect of the history of singing is just that—the advance from skepticism and reluctance to conviction and enthusiasm. We of the National Committee were enthusiastic and confident of our own specialty—the power of music to inspire and exalt as well as to discipline in rhythm and make the fusion of widely varying individuals easier and more secure. But the Commission was conscious of the larger problem and confident in the proper solution. That problem was to bring to bear and make effective the best elements in democratic society to the end that soldiers should still be citizens, self-respecting, representative of us, high spirited, loyal, enthusiastic; and that all we at home had to give in this respect might be made useful. The Commission, the Committee, the song leaders were all inspired by a spirit of service, the same spirit of service which came to be the basis of the new religion which those at the front found for themselves under the greatest stress. To me this is a greater achievement than laying the foundation of music in America. From the recent reports of song leaders I am sure that spirit is still working and will go back home with thousands of men—perhaps millions. Of course it was the war, the opportunity for real service, the actual sacrifice; but if we have had the true vision, if we have been in line with the workings of this crisis, then we have helped to prepare and guide and encourage this spirit. If this is so, we need no other reward.

The vision of the future must not be limited by petty estimations nor factful prophecies, but if we are to work consciously and intelligently it is certainly in order to recognize the forces which have been released by the war. If we, a nation of rampant individualists, begin to feel a national unity, it is because we have learned at last to recognize the great factor—the genius of the people. Heretofore we have concentrated on the psychology of the individual to the neglect of that great composite genius. History of older and more homogeneous nations always takes account of the racial or national genius and the individual genius, the latter either representing the former as a product or standing in the light of a prophet or leader, and both find their most natural expression in music. The very history of music is a

study in sociology—a people sang spontaneously at its work, its worship, its play, and a rich folk literature resulted. A gifted soul caught up the song, glorified it in terms of the universal, and gave the world a developed art form. The inherent quality of music is social; a single tone does not exist; it immediately calls into existence its harmonics; an isolated melody interests us only for a short time and then demands its accompaniment of other voices or an instrument; harmony, rhythm, and melody are so closely connected that the thoroughly musical person can not separate them except for the purposes of analysis and study.

It is probable that the use of these fundamentals by the genius of the American people will be characterized by definite knowledge and consciousness as contrasted with the subconscious working of racial expression, since our national entity is emerging not from race but from a conscious acceptance of universal ideals which demands at once a working knowledge of their laws. And if in the next few years the new America is to stand forth straight as to limb, clear as to eyes, and calm as to brow, it is no small thing to have made her lips articulate.

ARMY SONG LEADERS.

The quotations and reports were selected for the history solely because they emphasized special points in the development of the department. Only we, who have had at heart the interest and progress of every man who served as song leader, can understand how hard it is not to make a personal tribute to each one. Each name in the list appended means to the department one of the vital factors in a proud record. This complete list of the Army song leaders is in accordance with the records of the accounting department, with the exception of Stanley Haskins and Wylie Stewart, who served without pay.

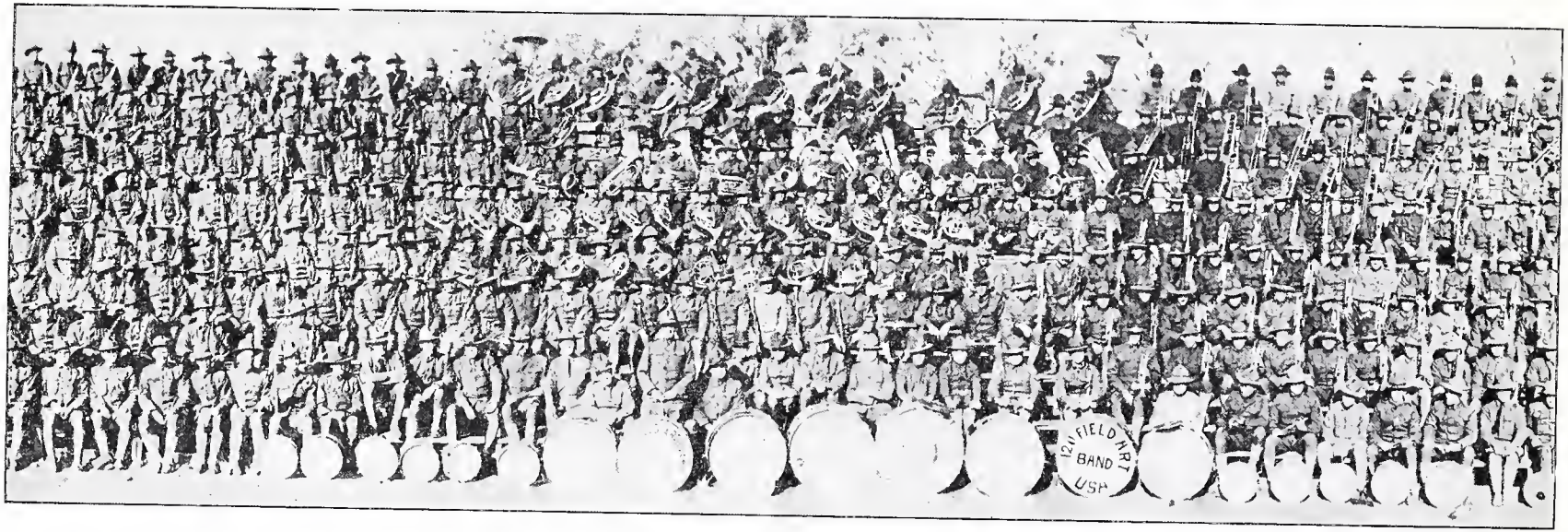
Name.	Date of appointment.	Date of release.
Leroy W. Allen	Aug. 15, 1917	In service.
John B. Archer	Oct. 1, 1917	Jan. 3, 1919
Howard D. Barlow	Nov. 1, 1917	Mar. 31, 1918
H. W. B. Barnes	Aug. 15, 1917	Mar. 30, 1918
Harry Barnhart	July 1, 1917	Mar. 31, 1918
Mrs. Margaret A. Barrell.	July 15, 1918	Dec. 31, 1918
Richard W. Baxter	May 1, 1918	Jan. 31, 1919
Albert Bellingham	Nov. 1, 1918	Apr. 27, 1919
J. Edward Bonvier	July 29, 1918	Aug. 31, 1918
George Oscar Bowen	Nov. 12, 1918	Jan. 31, 1919
Ralph E. Brown	Aug. 1, 1918	Mar. 15, 1919
Wilson R. Bushnell	Nov. 19, 1918	Dec. 24, 1918
Lewis H. Carpenter	Oct. 1, 1918	Mar. 15, 1919
Kenneth S. Clark	June 23, 1917	July 15, 1918
H. C. Clase	July 25, 1918	Dec. 31, 1918
Squire H. Coop	Oct. 24, 1918	Nov. 4, 1918
Holmes Cowper	Sept. 15, 1917	Feb. 28, 1919
Hollis Dann	Nov. 18, 1918	Mar. 27, 1919
R. Festyn Davies	Oct. 1, 1917	Dec. 31, 1918
Everett S. Davis	Aug. 1, 1918	In service.
A. T. Davison	Jan. 15, 1918	July 15, 1918
E. Rowland Dawson	Dec. 1, 1917	In service.
John A. Driscoll	Nov. 25, 1917	Do.
Eric Dudley	May 27, 1918	Do.
Peter W. Dykema	June 8, 1918	Mar. 31, 1919
William C. Elkins	Oct. 1, 1918	Apr. 22, 1919
O. Gordon Erickson	Sept. 23, 1918	In service.
Frederick Vance Evans.	Sept. 26, 1918	Nov. 23, 1918
Victor R. Garcia	July 20, 1918	Dec. 21, 1918
James Goddard	Sept. 7, 1918	Dec. 23, 1918
David Griffin	Sept. 15, 1917	Jan. 15, 1919
Chester H. Guthrie	Dec. 15, 1917	May 31, 1919
Ira Hamilton	Aug. 16, 1918	Apr. 30, 1919
Frank R. Hancock	Apr. 11, 1918	June 15, 1919
H. Stanley Haskins	Feb. 25, 1918	In service.
Robert M. Hendrick	Apr. 2, 1919	Do.
Stetson Humphrey	Oct. 15, 1917	Apr. 30, 1919
John R. Jones	June 17, 1918	In service.
Howard Wade Kimsey.	Aug. 1, 1917	Do.
Warren Kimsey	Sept. 15, 1917	May 31, 1918
George E. Knapp	May 15, 1918	Jan. 31, 1919
Arthur L. Lawrason	Jan. 31, 1919	Dec. 15, 1918
Robert Lloyd	June 11, 1917	June 30, 1919
Sam S. Losh	Oct. 1, 1917	Jan. 31, 1919
William McEwan	May 1, 1918	....do....
Mrs. Josephine MacClure.	Oct. 15, 1918	Apr. 30, 1919
Tolbert MacRae	May 1, 1918	Dec. 18, 1918
Clarence Magee	May 15, 1918	Mar. 21, 1919
John P. Marshall	Feb. 1, 1918	In service.
Gwilym Miles	July 15, 1918	Feb. 28, 1919
George Mitchell	Oct. 1, 1917	In service.
Anthony Montani	Nov. 14, 1918	Feb. 20, 1919
Paul Morris	Apr. 22, 1918	Nov. 30, 1918
Charles P. Morse	Sept. 23, 1918	In service.
Ernest W. Naftzger	Nov. 25, 1917	Jan. 28, 1918
Arthur Nevin	Oct. 13, 1917	Mar. 31, 1918
Geoffrey O'Hara	June 16, 1917	Mar. 20, 1919
A. Jackson Parkin	Nov. 1, 1917	Nov. 15, 1918
Ervin Wheaton Read.	July 1, 1918	Jan. 20, 1919
Will H. Reeves	Nov. 16, 1918	Feb. 10, 1919
C. C. Robinson	Nov. 11, 1918	Dec. 15, 1918
Claude A. Rossignol	May 10, 1919	In service.
Francis Russell	Mar. 27, 1918	June 30, 1919
Miss Antonette R. Sabel	Sept. 7, 1918	Feb. 15, 1919
Herbert S. Sammond	Oct. 15, 1917	Dec. 31, 1918
Loyal P. Shawe	Oct. 24, 1918	In service.
William Simmons	Aug. 19, 1918	Do.
D. L. Spooner	....do....	Mar. 31, 1919
Wiley Stewart	Jan. 15, 1918	Apr. 27, 1918
Vernon Stiles	Oct. 1, 1917	Jan. 15, 1918
Reese F. Veatch	Feb. 8, 1918	Dec. 31, 1918
Herbert Wall	Dec. 2, 1918	In service.
Frank L. Waller	Apr. 15, 1918	Dec. 18, 1918
Max Weinstein	Oct. 15, 1917	June 30, 1919
Charles S. Wengerd	July 5, 1918	May 31, 1919
Kenneth N. Westerman.	Nov. 15, 1917	In service.
George Bob Wick	Aug. 1, 1918	Do.
Stanley Widener	Apr. 23, 1919	Do.
Charles G. Woolsey	Oct. 15, 1917	Nov. 16, 1918
Augustus D. Zanzig	Oct. 1, 1917	Apr. 30, 1918

COMMISSIONED OFFICERS ASSIGNED.

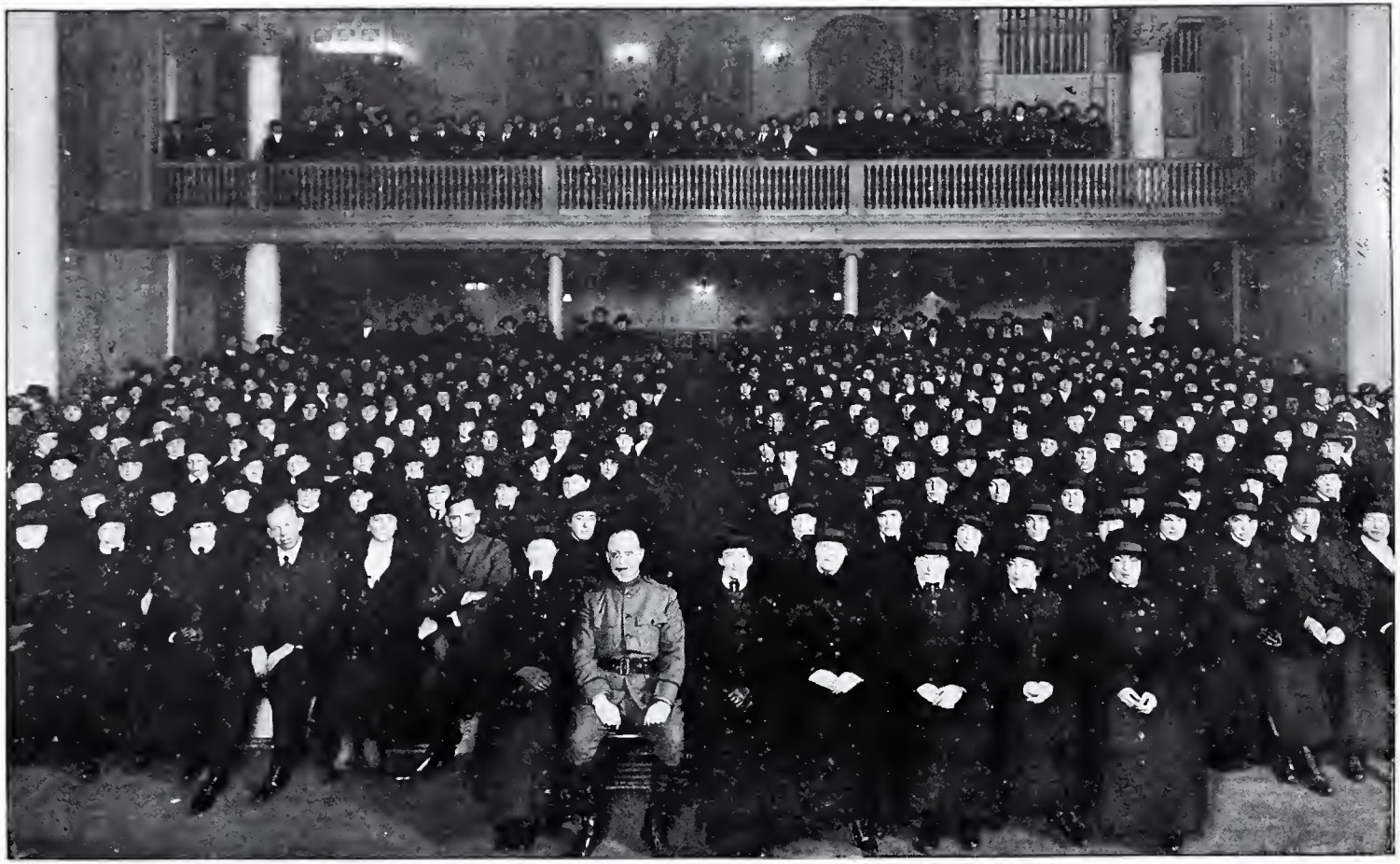
Name.	Date of appointment.	Date of release.	Name.	Date of appointment.	Date of release.
Lieut. Edward E. Colson.	Apr. 18, 1919	In service.	Lieut. Hollis E. Davenny.	Oct. 15, 1918	June 30, 1919
			Maj. E. A. Sherman.	May 12, 1918	In service.

CAMP BAND INSTRUCTORS.

Leroy W. Allen.....	Sept. 12, 1918	Continuing as song leader.	John P. Marshall....	Feb. 1, 1917	Continuing as assistant director, Camp Music Division.
Modeste Alloo.....	Dec. 11, 1917	Feb. 15, 1919			
Patrick Conway.....	Aug. 5, 1918	Dec. 25, 1918			
			Carl Venth.....	July 1, 1918	Apr. 30, 1919



40–1 THE MASSED BANDS OF A DIVISION.



ARMY SONG LEADER WITH GROUP OF NURSES ASSEMBLED FOR SONG INSTRUCTION.